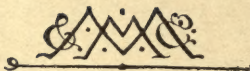


I

HANDBOOK OF MARKS ON POTTERY
AND PORCELAIN



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TORONTO

HANDBOOK

OF

MARKS ON POTTERY & PORCELAIN

BY

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179025.

26.3.23.

MACMILLAN AND CO., LIMITED
ST. MARTIN'S STREET, LONDON

1919



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First Edition 1909

Reprinted with additions 1912, 1919

INTRODUCTION

THE ardent collector of Pottery or Porcelain, even when he has long passed his "novitiate," constantly feels the need of a reliable pocket volume containing the authentic and indisputable marks of the pottery and porcelain of the best "collectors' " periods. It has been our aim to supply such a volume in a condensed and practical form. The only marks given in this book are those which are beyond dispute. The arrangement is geographical, the different species of ware being separately treated wherever practicable ; but, by elaborate indices, ready reference has been provided to each mark, as well as to each factory. In addition, a condensed account of the important productions of every country prefaces each section of the work. The aim, throughout, has been to render the work as complete and self-contained as such a pocket manual can be ; though, in his study, the collector will naturally turn for fuller information to the important histories or monographs, such as those mentioned in the bibliography.

It has been assumed that the collector is acquainted with the broad distinctions of Simple Pottery, Faïence, Stoneware, and Porcelain. The terms are used here in a very definite way.

SIMPLE POTTERY includes all the forms of earthenware whether made from white or coloured clays, glazed with a transparent lead glaze.

FAÏENCE includes all the forms of earthenware, coated with tin-enamel, such as Majolica, Delft, and their related types.

STONEWARE includes the hard, vitrified and impermeable kinds of earthenware, whether Rhenish, English, or Oriental.

PORCELAINS are the translucent and (generally) white forms of pottery.

The porcelains are classified in the customary way, as hard-paste or soft-paste. The hard-paste group includes such well-defined types as the Chinese, Japanese, German, and modern Continental porcelains. The soft-paste group includes all the porcelains in which the fired body is distinctly softer than in the former group. The soft-paste porcelains comprise two distinct varieties, which are of widely different value to the collector.

- A.* The soft-paste glassy porcelains (invaluable on account of their quality and rarity), such as those made at Florence (sixteenth century), Rouen (seventeenth century), and the early French and English porcelains (eighteenth century);
- B.* The soft bone-paste porcelains, such as the English porcelains made in the later eighteenth and throughout the nineteenth century.

So much attention has been paid to marks that it may be necessary to state clearly the exact value of a mark. Other things being equal, a marked example of any period is more valuable than an unmarked one. But the mark alone must not be considered as the sole criterion of excellence or even market value. Unfortunately since factory or workmen's marks have become general, quite a large proportion of pieces have been sent out without any distinctive mark, especially in bygone centuries. This has been the opportunity of the forger and "faker," and the reader is earnestly warned to be on his guard against their abominable cleverness. The marks which are most difficult to imitate, and are in that respect most reliable, are those which occur under the glaze; as was generally the case before the eighteenth century. During the eighteenth century there was a gradual introduction of marks painted, printed, or stencilled over the glaze, and this practice

has been increasingly followed, with some exceptions, to the present day.

The under-glaze marks are of two kinds : (a) those stamped or incised in the body of the ware while it is still soft. These are perhaps the most reliable of all marks, for once made it is very difficult to remove or alter them. They may, however, be so imperfectly formed, or have been so obliterated by the glaze as to be deciphered with difficulty. (b) Marks painted under the glaze. This is the most important class of marks, being found on Oriental porcelain, Persian earthenware, European faïence, and nearly every kind of European pottery and porcelain. Down to the end of the eighteenth century, practically all under-glaze marks were in blue (the most available colour), and it is only in the nineteenth century, as a rule, that under-glaze marks in black, pink, or green are found. Many of these later marks are printed and not painted. In all the old wares, where not otherwise specified, it may be taken for granted that the mark is painted in blue.

With the introduction of over-glaze, or enamel, colours and gilding in the eighteenth century we get an increasing use of marks in the same style. The fact that these marks are painted over the glaze detracts greatly from their value, for several reasons. Such marks are easily added to any piece of pottery or porcelain, as they can be fired at a temperature that will not seriously impair the previous decoration. Genuine over-glaze marks can be readily removed and a more valuable mark substituted, so that they cannot be regarded in themselves as being so safe and trustworthy as those which occur under the glaze.

The marks themselves consist of factory names, or trade-marks as they are called nowadays, the signatures of potters, painters, or gilders, with or without dates and descriptive notes, placed in some inconspicuous place, occasionally in the design, but generally under the base of the piece. Some of them, especially the early ones, afford precise information as to the origin of the piece on which they occur, but others are mere workmen's signs or pattern marks, or numbers which are of little value unless supported by other evidence. The

tendency of many old factories (and some modern ones) to borrow each other's marks, or to adopt signs similar to those in use at some more famous works, is a source of endless confusion which can only be avoided by a knowledge of the wares themselves.

The period covered extends roughly from the Middle Ages to 1850, though a selection of certain modern marks has been included, especially of such wares as are already finding favour with collectors. No attempt has been made to reproduce the exact size of the individual marks, because of the constant variations in size and form of the same painted mark on different pieces. Stamped and written names have been reproduced in Roman and Italic types respectively, except in those cases where striking individuality of script rendered a direct copy necessary. Each new factory, or group of factories, as it occurs is printed in conspicuous type. The dates given for the European wares require no explanation, but in the Oriental sections, with which especial pains have been taken, the dates are those of the actual specimen from which the mark was copied. These Oriental marks cannot be regarded as date-marks when they are mere symbols or benevolent expressions.

Special acknowledgments are due to M. Papillon, the author of the *Guide to the Ceramic Museum at Sèvres*, for permission to use his complete list of Sèvres Marks; to Professor E. S. Morse, for a similar courtesy with regard to his invaluable *Catalogue of the Japanese Pottery in the Museum of Fine Arts, Boston, U.S.A.*; to Dr. C. H. Read, for a number of Oriental marks; to Mr. Arthur Hayden, for a number of Copenhagen marks; to the *Pottery Gazette* and to Mr. E. Sheldon, for many English marks; and to Mrs. Hobson, for assisting in the compilation of the Indices.

W. B.

R. L. H.

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ABBREVIATIONS USED IN THIS WORK.

h.p. = hard-paste porcelain.

s.p. = soft-paste porcelain.

p. = painted.

pr. = printed.

inc. = incised.

imp. = impressed or stamped.

st. = stencilled.

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ITALIAN MAIOLICA

THE term MAIOLICA is applied in these pages to the decorated Italian pottery made from the fifteenth century onwards, though it is often used to embrace certain kinds of ware to which the name is not strictly applicable, viz. *mezza-maiolica*, *graffiato* wares, and the later lead-glazed, white earthenwares of the eighteenth and nineteenth centuries.

MEZZA-MAIOLICA is the name given to a common buff earthenware, coated with a wash of white clay (slip), and painted in simple, often crude tints of green, blue, and purplish brown, under a thin colourless glaze. It was the precursor of true maiolica.

GRAFFIATO ware is a *mezza-maiolica*, with a substantial coating of white slip, which was decorated by scratching or cutting out a pattern through this slip-covering, so as to disclose the buff or red body beneath—colours, if used at all, were usually added in patches or washes—and in any case the ware was finished with a clear, straw-coloured, lead glaze. This, like the painted *mezza-maiolica*, was a very early type of product, which, however, has continued in use, in the north of Italy especially, to the present time.

MAIOLICA proper was fashioned in a buff ware, more carefully prepared and closer in texture than *mezza-maiolica*, and is coated with a white, opaque layer of tin-enamel (instead of slip), on which the painter laid his colours: the later and more delicately painted maiolica was finished with an additional thin coat of colourless glaze, applied over the fired colours, like the varnish over a picture. Up to the eighteenth century one firing sufficed for the colours and the tin-enamel, and only such pigments could be used as would stand the full heat of the maiolica kiln. The marks, on wares of this period, are almost always in blue.

Early in the eighteenth century a new process was introduced. The body and its tin-enamel coating were baked and finished first, then the decoration was applied to the fired surface in on-the-glaze colours, which were fixed at a comparatively low heat in the enamelling kiln. From this time marks in various colours on the glaze became common.

The most famous period of true maiolica was from about 1500 to 1560 when the typical decoration consisted of pictorial subjects copied from engravings after the great Italian painters. The marks at this period are often very elaborate, and tell us not only the name of the painter of the piece, but the bodega or factory in which he worked, the name of the master under whom he served, and the title of his subject. Hence the frequent occurrence of such words (sometimes in contracted form) as bodega, maestro, vasaro (potter), pictor, fatto (made), fecit, pinxit, etc. On the lustred wares of Diruta and Gubbio the mark is usually in lustre. Maestro Giorgio Andreoli of Gubbio (*q.v.*) was famed for his skill in the production of lustres, especially ruby lustre, and the potters of other towns sometimes sent their pieces to Gubbio, after they had been painted and fired, to be embellished with lustre by Giorgio. Such pieces bear Giorgio's mark in lustre, in addition to the mark or signature of the original painter, which is in blue.

ITALIAN PORCELAIN





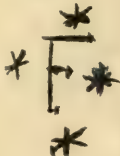
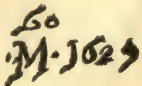






THE earliest European porcelain, of which marked examples are known, was made at Florence under the patronage of Francesco Maria di Medici in the last half of the sixteenth century, and is called "Medici Porcelain." This "Medici" porcelain owed its translucence to the glass used in its preparation. It is among the rarest of ceramic treasures, and an authentic specimen is worth many times its weight in gold. Nothing more is heard of Italian porcelain until about the middle of the eighteenth century, when the rage for porcelain manufacture was at its height in Europe.

Hard porcelain in imitation of the celebrated Meissen porcelain, as well as soft-paste porcelain, was then made at Venice successively



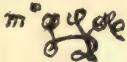






by Vezzi, Hewelche, and the Cozzi family. The more famous porcelain made at Doccia (1737 onwards) was a soft paste during the early years of the factory, but a hard paste was made afterwards, and the same may be said of the royal factory, started at Capo di Monte in 1743, and subsequently transferred to Naples. At Treviso and Vinovo another kind of porcelain, containing silicate of magnesia, was produced for a few years at the end of the eighteenth century. This ware has a yellowish waxen appearance which is peculiar to certain Italian and Spanish factories.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Graffiato Ware Citta di Castello or Perugia c. 1520		Caffaggiolo or Faenza c. 1500
G.F.F. 1560 PI GIVLIE A SFORZZA			„ c. 1510
M. F.	c. 1650		„ „
IOHANNES. ANTONIUS. BARNABAS. CUTIUS. PAPIENSIS	1676 and other members of the Cuzio family at Pavia		„ c. 1510-20 (Monogram of P.L.A.T.)
1734 la 26 marzo Pavia			„ 1515-20
	Maiolica proper. Tuscany		„ 1500-20
	Caffaggiolo or Florence 1491		? Caffaggiolo 1507
	Florence 15th cent.		Caffaggiolo
1509	Caffaggiolo c. 1500		? „
	Caffaggiolo		„ 1500-20
	Faenza c. 1500		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Caffaggiolo		Caffaggiolo
	c. 1520		c. 1550
	1513		In Galiano, a hamlet near Caffaggiolo
	1513-21		The Rape of Helen, made in Monte (a hamlet near Caffaggiolo)
			Siena Maestro Benedetto c. 1510-20
	in a panel on which is a cupid		c. 1510

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
 <p><i>Ferdinando Maria Campani Senese dipinse 1733.</i></p>	Siena	 <p>C · H · O · N</p>	Pesaro c. 1510
 <p>PISA</p> <p>RAFAELLO GIROLAMO FECIT MTE. LUPO 1639</p>	? F. Campani.	 	1500-10 (Pesaro or Faenza)
 <p><i>Dipinta Giovinale Tereni da Montelupo</i></p>	Montelupo	   	? Pesaro
<p>F. P. Asciani</p>	Asciano 1600		
<p>F. F. D. FORTUNATUS PHILLIGELLUS P. ASCIANI</p>	1578	<p><i>in la bottega da mastro Girolamo da le Gabice</i></p>	1542 Made in the Lan- franchi workshop by Mo. Girolamo (or Gironimo)
 	Pesaro Early 16th cent.	<p><i>In Pesaro</i></p> <p><i>Fato in bottega di Mastro Gironimo Vasaro I. P.</i></p> <p><i>Terencio fecit in la bottega di Mastro Baldessar Vasaro da Pesaro</i></p>	I. P. = Giacomo pinxit, Giacomo was son of Girolamo
	1520-30		1550

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
1548 <i>di Maestro T.</i>	Pesaro Terencio		Gubbio Giorgio's mark is sometimes accompanied by a head, a vase, a merchant's mark, etc.
I. S.			
A: A pesaro 1765 A: p: L:	Casali and Caligari, painted by Pietro Lei		
F F.	? Francesco de' Fattori 18th cent.		
	Gubbio 1490-1500 ? Gubbio		
	? Gubbio		? Salimbene, brother of Giorgio
			
			c. 1530
IAFFG	c. 1525		N is supposed to contain the letters VIN, and to be the monogram of Vincencio, son of Giorgio
	Marks of Maestro Giorgio Andreoli whose dated works range from 1501-41		
			
<i>den gubbio</i>			Other initials, e.g. D, M, occur in Gubbio lustre
			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Pesaro or Gubbio c. 1480	<i>kk</i>	Castel Durante c. 1520
	? G. A. for Giorgio Andreoli c. 1540	1526 <i>in castel durante</i>	
	Probably for M° Giorgio	.S.B.	
<i>In gūbio φ. mano d mastro prestino</i>	Prestino fl. 1536-57	IN TERR(A) DVRANTIS	
	"		1532
	Carocci, Fabbri, & Co. 19th cent.		
		<i>P. Mastro Simono in Castelo Durate</i>	1562
	Castel Durante.	S.	1580
<i>facta fu ī Castel durat̄i zonā maria vrō</i>	Giovanni Maria, potter 1508	G. S.	c. 1530
		F. R.	
			
		H. R.	in scrolls
<i>Ne la botega d Sebastiano d Marforio</i>	1519	<i>Hipollito Rombaldoni d Urbania pinse 1647</i>	Urbania = Castel Durante

MARK.

DESCRIPTION.

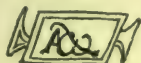
MARK.

DESCRIPTION.



da Urbino

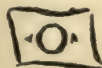
Nicola da
V



fatte in Urbino in
botega de M^o Guido
fontana vasaro

nella botega de M^o
Guido durantino
in Urbino. 1535

L. V.



Urbino

monograms
of Nicola
Pellipario,
also called
Nicola
da Urbino,
who came
to Urbino
in 1519 and
worked in
the botega
of his son
Guido
Fontana.
He died
about 1550

1528

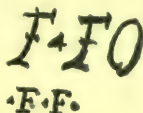
Fontana
family

on a dish
attributed to
Orazio Fontana

Monograms
of Orazio
Fontana
fl. 1540-71

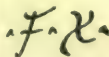
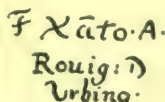


FATTO IN BOTEGA
DE M^o ORATO FONTANA



SFORZA. D. P.

frā Xanto. A. da Rovigo
i Urbino pī



F. X. A. R. piltor

historia

nota

frācesco durantino

Fr. D.

Urbino

Orazio
Fontana

? Orazio
Fontana

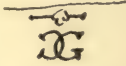








Flaminio
Fontana
1583



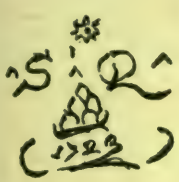







1567








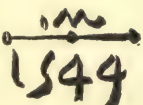

Francesco
Xanto
Avelli
da Rovigo
whose signed
works range
from 1530-42

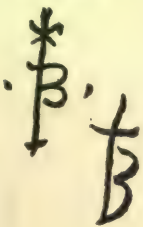
The words,
historia, *nota*,
or *fabula*, and
a description
of the subjects
occur on
pieces painted
by a pupil
of Xanto






Francesco
Durantino
c. 1544

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Urbino		Urbino
<i>Francesco Durātino</i> <i>Vasāro A mōte</i> <i>Bagnolo d Peroscia</i>	1553 Probably at Bagnara, a village near Perugia	1349 	? Caesari Cari 1536-51
<i>In Urbino nella</i> <i>botteg di Francesco</i> <i>de Si Luano</i>	1541 =Silvano	SAM	? Simone di Antonio Mariani
<i>fato in Botega de</i> <i>Guido Merlino</i>	1551	GBF	1630 uncertain
<i>Gironimo Urbin</i> <i>fecie 1583</i>		<i>Puentas</i> <i>F. G.</i>	1654 ..
<i>gironimo et tomaso</i>	1575	<i>Pompio</i> O. F. V 1590	
FGC	in scrolls c. 1580	G. L. P	1667 ..
	by the same artist	<i>Urbini Patana fecit</i>	1584 The Patanazzi family
GOBO	1542 uncertain	ALFONSO PATANAZZI FECIT URBIN	1606
	1531 ..		in a shield
	"	URBINI EX FIGLINA FRANCISCI PATANATHI	1608
	with initials and date EFB 1594	<i>vincentio patanatai</i> <i>de anni 12</i>	by Vincenzo at the age of 12 in 1619
	c. 1540	E. B.	School of the Patanazzi
			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Fabrica di Maiolica fina di Monsiur Rolet in Urbino . . . 1773</i>	Urbino		Diruta
<i>Citta Borgo S. Sepolcro Mart. Roletus fecit</i>	at Borgo San Sepolcro. 1771		
<i>Bar Terchi Romano in S. Quirico</i>	San Quirico D'Orcia Bartolomeo Terchi worked also at Bassano (<i>q.v.</i>)		with the words IN DERUTA 1544
		<i>Deruta & el fiam. pense</i>	El Frate pinse (= painted it)
<i>Bar : Terc Romano</i>			
I. DERUTA G.	Diruta 1505	 	
  	1480	<i>In deruta Grate fecit</i>	1545
CDL	? Diruta		
<i>franco. Urbini i deruta</i>	1537	G. V.	Probably Giorgio Vasaio
		<i>Antonio Lafreri In Deruta</i>	1554

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<p>1771 FABRICA DI MAIOLICA FINA DI GREGORIO CAS ELLI IN DI RUTA</p>	<p>Diruta</p>	<p>IO SILVESTRO D'AGELO TRINCI DA DERVTA FATT^o IN BAGNIOREA 1691</p>	<p>? in village of Bagnara (see p. 10)</p>
 		<p><i>fabriano</i> 1527</p>	<p>Fabriano</p>
<p>B</p>	<p>with lusted scrolls</p>	  	
 	<p>c. 1560 ? Diruta</p>	<p>IFR VITERBIEN</p>	<p>Viterbo</p>
 	<p>"</p> <p>"</p>	<p>IN VITERBO 1544</p>	<p>on a ribbon</p>

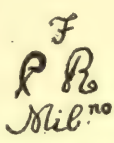









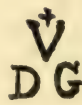
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<p>1579 <i>fato in botega da Antonio da Casteldurate in Roma</i></p> <p>FATTO IN BOTEGA DE M. DIOMEDE DURANTE IN ROMA</p> <p>FATTO IN ROMA DA GIO PAULO SAVINO</p> <p>ALMA ROMA 1623</p> <p>DM ROMA MAG. 1769 </p> <p>G. VOLPATO • ROMA</p> <p>PETRUS ANDREA DE FA BOLOGNI BETINI FEC 1487</p>	<p>Rome</p> <p>1600</p> <p>on porcelain biscuit and white pottery figures 1790-1831</p> <p>Faenza Signatures on pavement tiles at Bologna in the San Petronio</p>	<p></p> <p></p> <p></p> <p></p> <p></p>	<p>Faenza</p> <p>15th century marks</p> <p>Faenza or Florence 1460</p> <p>Faenza or Caffaggiolo 1490</p> <p>On pavement tiles in the Church of San Sebastiano, Venice, 1510.</p> <p>Faenza 1510-20</p> <p>? Betini family</p> <p>others assign these marks to Castel Durante</p>

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Faenza		Faenza
			Casa Pirola c. 1525
			c. 1525
			1531
FATQ IN FAENZA IN CAXA PIROTA	The Casa Pirola factory		this mark also occurs with the letter S
			c. 1520
			c. 1525
			
			
			c. 1540

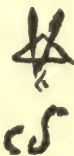


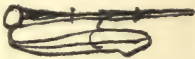




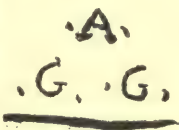







MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
M.F.F	Faenza	B. M.	Faenza Baldasara Manara. 1534
	c. 1530	Baldasara manara faentine	
F.	c. 1525 (? Casa Pirota)		? Faenza c. 1500
P.	1533		
A.F. 15	? Mark of M. Vergilio 1560		1527
W. A.		F	
	1550		Perhaps the mark of the Atanasio factory in Faenza
AR	with the word FAENZA		
	? Faenza c. 1525	IR	1508
SM 1506		E.R	1520-30
B.M.F	Baldasara Manara Faventinus (or fecit) c. 1530	Ennius raynerius FF	Ennius Ray- nerius Faentinus faciebat 1575
		Mf	also inscribed Giovano Brama di Parlerma 1546 in faenza








MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>fato in faienze in Botega di M^o fran.</i>	Faenza 1556	<i>Ī la botega da M^o Iero da Forlì</i>	Forlì
<i>Io Ant Romanino Cimatti de Favesc</i>	1556 Cimatti or Cimani		Faenza or Forlì c. 1510
<i>Zacharia Valaressi 1651 in Faenza</i>		AF·I(n)FOR(l)I	
F B F	Francesco Ballanti 18th cent.	RAVENA	Ravenna
R B F	Benini fabrique 1777-8	<i>Thomas Masselli Ferrariē fec</i>	Ferrara
	Forlì	<i>in Rimino 1535</i>	Rimini
		<i>In arimin: MOEX</i> 	1535
		<i>Julio da Urbino in botega de mastro alisandro in arimino</i>	1535
	1485-90	<i>In Venetia in Cōtrada di S^a Polo in botega di M^o Ludovico</i>	Venice
	1523		




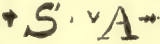
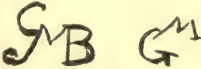
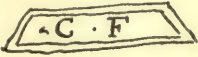

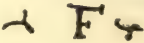







MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Venice ? Mark of M ^o Ludovico c. 1540		Venice Marks of the Bertolini factory c. 1753
<i>Io Stefano Barcella Veneziano Pinx</i>			
<i>M^o Jacomo da Pesaro</i>	In S ^{to} Barnaba in Venice 1542		
<i>Guido Merlingo Vasaro da Urbino</i>	In San Polo in Venice 1542		
AOLASDINR	1543		
<i>M^o Francesco da Castel Durante</i>	In S ^a Thoma in Venice 1545	S G I B	c. 1750
<i>dt 1545</i>	"	B S 1760	Probably Venetian Marks 18th cent.
<i>in venezia in chastello</i>	1546		
	1571-1622		
<i>Zener domenigo da Venecia</i>	1568		
<i>Baldantonio in Venecia</i>	1551	F. S. N	
<i>Bariselio</i>	1587	VC	
<i>Jacomo Vasellaro</i>	1593		
<i>R. da Madre Suor Zuana</i>	1596		
D. M. SEIMO			
G.L.P. 1667			

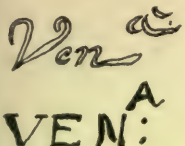


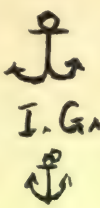
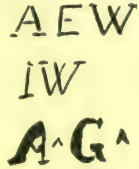

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Giovani Batista da faenza in Verona M</i>	Verona 1563	1737 <i>Fabbrica de Torino</i>	Turin
	Milan Pasquale Rubati 1762 —		Rosetti factory
			1629
<i>clui lano F $\frac{4}{2}$ C</i>			
<i>Mila°</i>	Felice Clerici 1745 —		Uncertain Turin marks
		T.	
G.A.O.F 1708 MAM		T.G.	
	Pavia	<i>Borgano</i>	c. 1823
		<i>Eredi Imoda</i>	
		<i>Luigi Richard e C.</i>	
<i>Fatta in Torino</i>		GRATA PAGLIA FE : TAVR :	
	c. 1710		Vinovo Mark of Vittorio Amadeo Gioanetti c. 1776
	Turin Arms of Savoy under a crown	M. M.	Mondovi Benedetto Musso 19th cent.
	1577	B G	Giuseppe Besio
		M A	Annibale Musso




















MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
D.O.N. P.A.R.I.S.T.O.E.D. A.T.R.A.V.I.S.I.O.	Treviso 1538		Nove G. Baroni Early 19th cent.
S. M. 1595	Bassano ? Simone Marioni	S. I. G	1750
1678 F. F. 1569 P. BASSANO		 NOUE Giovanni Marconi pinx ^t 1750	A star of six points alone is a Nove mark
Antonio Terchi in  Bassano	Antonio Terchi	NICO LETI	Padua
B ^o Terchi  Bassano	Bartolomeo Terchi (See p. 11)	N + F.	1563
	mark used by Terchi	1564 + a padua	
	mark used by Manardi, late 17th cent.	+ X	c. 1555
MB	Manardi at Bassano	<i>Candiana</i> 1620	Candiana On imitations of Turkish faience
Angaron 1779	incised	S. E. C.	Lodi
No ^{ue}  G. B. A. B.	Nove Giovanni Battista Antonibon	 Lodi 1764	
	Early 18th cent.	<i>Fabbrica di Rosetti in Lodi</i>	
		<i>Felix Crevani fecit 1767</i>	

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Savona Mark of Siccardi c. 1700 also a star of five points		Savona S. Rubatto
	18th cent.		Mark of Chiodo c. 1667
	? Girolamo Salomini		Mark of Bartolomeo Guidobono
	Luigi Levantino c. 1670		"
			Mark of G. Salomone
	Mark of Levantino		Mark of Pescetto, also three fishes.
			Falcon, mark of Folco
<i>Agostino Ratti in Savona 1720</i>	also on piece dated 1751	<i>Bartolameo Botero</i>	1729
	with signature of A. Ratti		Siccardi (see above)

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>M. Borelli</i> A. S. 1735	Savona Borelli factory		Castelli = Bernardino Gentile fece
<i>Jacques Borelli</i>	1779	<i>Bernardino Gentile</i>	1670
 A	Albissola	C. G. P.	Carmine Gentile pinxit
 BG	Naples Marks of F. Brandi 1654	<i>Gentile p.</i>	
<i>Carlo Coccorese</i>	1784	<i>G. Rocco di Castelli</i>	1732
 FDVN	Del Vecchio Naples 19th cent.	<i>Capelletti</i>	
 M.C.		<i>Fuina</i>	
C. A. G. pi.		<i>Luc. Ant^o Ciaffico</i>	
<i>D. Francisci Antonii Xaverii Grue</i>	Castelli Carl Antonio Grue 17th cent.	<i>Math. Rossetti</i>	
L. G. P.	1735	<i>Giustiniani</i> ION	Naples 1760 to present day
<i>Grue p.</i>	Liborio Grue († 1776)	G	
<i>Grue p. 1757</i>	Saverio Grue († 1799)		"
	One of the Grue family		Mark of Cantigalli of Florence
			Modern

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
  1540 TÆ 1547 ESIONE  1551  GEO: BATA: MERCATI 1649   Fabrica di Bonpencier	<p>Uncertain marks</p> <p>? Diruta or Viterbo 1600-20</p> <p>? Urbino</p> <p>Name of an artist of Citta S. Sepolcro, whose design was copied on a plate</p> <p>? Monograms of the same</p> <p>? Castelli</p>	        	<p>Marks on porcelain made at Florence under the patronage of Grand Duke Francesco Maria, who died 1587</p> <p>The first represents the cupola of the Cathedral of Florence :</p> <p>the second the arms of the Medici</p> <p>On a plate which has also the first mark</p> <p>All are painted in blue under the glaze</p>

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
  <i>Ludovico Ortolani</i> <i>Veneto dipinse nella</i> <i>Fabrica di Porcelana</i> <i>in Venetia</i> <i>Ven^a A. G. 1726</i>  <i>Iacobus Helchis</i> <i>fecit</i> <i>Venesia</i> <i>Fab^a Geminiano</i> <i>Cozzi</i>	<p>Venice</p> <p>Marks of the Vezzi factory 1719-40 h. p. and s. p. p. in blue</p> <p>p. in blue</p> <p>p. in lake</p> <p>p. in red</p> <p>1758-63 h. p.</p> <p>The Cozzi factory 1764-1812 p. in red s. p.</p>	  <i>Fortunato</i> <i>Tolerazzi fece</i> <i>Venesia 1763</i>   <p>P-F</p> <p>GINORI</p>	<p>Venice</p> <p>Cozzi factory p. in red</p> <p>also with initials G. M.</p> <p>at the Hewelche factory (1758-63) inc.</p> <p>? Venice or Le Nove</p> <p>Doccia</p> <p>Factory founded by the Marchese Carlo Ginori in 1735 and con- tinued to the present day</p> <p>N. S. = Niccolo Sebastiano p. in blue</p> <p>In a circle initials of Fanciullacci</p> <p>s. p. at first h. p. afterwards</p>

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Le Nove 1762-1825	 N	Capo di Monte (Naples)
	The star mark sometimes ascribed to Doccia	 N	The factory was removed to Naples about 1771. These marks are after that date.
	p. in red and blue s. p.	 N	s. p. till c. 1780. Marks p. in blue and inc.
	<i>Cf.</i> marks on Le Nove pottery on p.	 N	
	p. in gold	 N	
F.F.	Treviso s. p.	 N	Cypher of King Ferdinand p. in red
<i>Treviſo 1799</i>	Fratelli Fontebasso p. in gold s. p.	<i>Giordano</i>	Incised on figures : names of modellers
TR	also with initials G.A.F.F.	<i>Apiello</i>	
	Vinovo 1776-1815		and other forms of the fleur-de-lys : supposed to be early Capo di Monte marks, but probably Madrid (see p. 91)
1776	"hybrid porcelain" p. in grey		p. in blue
	p. in black		
	p. in grey and inc.		Giustiniani factory (see p. 21)
	Dr. Gioanetti (see p. 18)		? Vicenza
DG	p. in gold	ESTE+1783+	? Este s. p.
<i>Carasus pinx.</i>			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Italian maiolica		German faience
<i>fabbrica Magrini</i> <i>Pesaro</i>	Magrini & Co. 1870 —	☪	Georg Leubold (Hamburg)
F S. C	Fabbrica di Santa Cristina Milan c. 1780	WR	Nuremberg a painter's initials c. 1680
D ^r Frac Ant ^s Gruef. Neap. 1710	Naples F. A. Grue (See p. 21)	B & S	18th cent.
del Vecchio N		⚡	Early 18th cent.
GM		⋈	"
TH		J. A. Marx 1735	John Andreas at the Marx factory p. 29
I. G. P. F 1627 G. G. P. F 1638 p. in blue		Künigberg -L-	Künersberg p. 29
+		Frantz	"
⊖		SCHRAMBERG	Schramberg 1820 —
		<i>Belvedere Manufactur in Warschau</i>	Warsaw c. 1790
	on modern maiolica	BK Larner	Bayreuth p. 30
	on porcelain probably made at Pisa	B. F. S C	Fränkel & Schreck 1745 —
	p. in blue	Λ	? Von Loewenfeldt
		⌘ 1602	Decorator's monogram

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
 I H CN	Höchst faïence (p. 30)	<i>Bottengruber Schles: f. Vienna 1730</i>	(See p. 35)
D	Höchst painter's initials	P. F.	Proskau (Silesia) 1763 —
□ Rendsburg Duve	Hamburg Early 18th cent.	D. P.	D. P. after 1786
Schwigg CE	Schleswig	P 6	
Anno 1786 y 21 Karle Oldesloe	"	P+	
N ²⁰ GUISHARD SHUICHARD	Oldesloe	C.K. 17 P 47	Salzburg
Potz-Sam 1740	Magdeburg Early 19th cent.	<i>Jan Derks</i>	Delft 17th cent.
K	Prussia		G. L. Kruyk 1645
VH f	Königsberg c. 1800	<i>D. Tenniers invent. I. Aalmis pinx. a Rotterdam 1777</i>	Rotterdam on tiles
HE	? Von Horn	<i>Doctor Grauers faïence fabrique</i>	Copenhagen faïence
C.F. de Wölfsburg pinxit. 1729	Hofrat Errenreich		c. 1760
	porcelain decorator		



GERMAN POTTERY

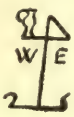






A NUMBER of potters in Germany and Switzerland from the sixteenth century onwards were engaged in the manufacture of elaborate stove-tiles, usually ornamented with reliefs in sunk panels and coloured with slips, glazes, and tin enamel ; brown, yellow, green, blue, maganese purple, and white were the principal colours used. The manufacture of tin-glazed *saïence* after the Italian and Dutch styles was common in most parts of Germany in the seventeenth and eighteenth centuries ; and a certain amount of slip-decorated and *graffiato* earthenware was made in South Germany, at Gennep in Luxembourg, and at Schaffhausen in Switzerland, in the eighteenth century.

In the Rhenish provinces a large stoneware industry developed in the sixteenth century at Siegburg, Raeren, Cologne, Frechen, and elsewhere, and during the two following centuries at Grenzhausen in Nassau. The typical Rhenish stoneware varies from white to freckled brown, and is ornamented with panels in low relief made in moulds and applied, as well as with stamped and incised decoration : the ware was glazed with salt, and sometimes coloured with patches of cobalt blue and maganese purple. The cutting of moulds for the reliefs was an important branch of this industry, and most of the marks are those of the mould-cutters, and appear in relief in the panels. Bottles with a bearded mark on the neck, known as *Bellarmines* or *Greybeards*, are the commonest specimens of Rhenish stoneware. The tall, tapering tankards of white Siegburg ware are among the best examples of this class. Another variety, made chiefly at Kreussen, is heavily painted in enamel colours.

GERMAN PORCELAIN

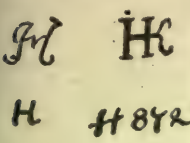
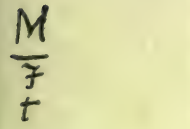
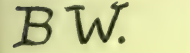

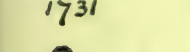


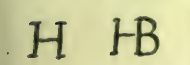
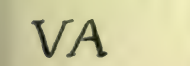
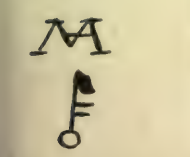

THE secret of true or hard-paste porcelain, after the manner of the Chinese, was discovered about 1707 at Dresden by J. F. Böttger, an alchemist, in the employ of Augustus II. of Poland, Elector of Saxony. He discovered about the same time the method of making a fine red stoneware, now known as Böttger ware, but called by him red porcelain. This ware was finished by polishing on the lathe, or covering with a black glaze and enriching with gold and silver ornament or engraving. Böttger and his secrets were transferred in 1710 to Meissen, where he started the celebrated Meissen porcelain factory under strict surveillance. The process, however, could not be kept hidden, and escaped workmen carried the secret first to Vienna and afterwards to all parts of Germany. Factories sprung up in one principality after another under the protection of the ruling houses, who vied with each other during the eighteenth century in the production of true porcelain. All the German porcelain is hard paste, varying in fineness according to the sources of the porcelain clay. The finest material was obtained from Aue in Saxony, and a coarser earth mined near Passau produced the greyer and inferior wares made in the Thuringian factories at the end of the eighteenth century. Each factory had its distinctive mark usually painted in blue under the glaze, though among the minor factories, particularly those of the Thuringian district, there was a tendency to use marks suspiciously similar to the Meissen crossed swords. The latter mark is sometimes found with one or two cuts across it: this signifies that the ware was faulty and rejected by the Meissen factory as unfit for decoration, and any ornament on pieces so marked must have been added elsewhere.






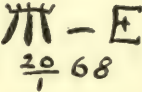
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
R.A. 1589	Marks on stove tiles	L	1589
ADAM VOGT 1626	Augsburg	P V 1605	Peter Vlack
HANS KRAUT	Villingen 1578	B M 1577	Raeren Baldem Menneken
HK	"	I M 1578	Jan Menneken
CW 1582		I E 1576	Jan Emens
ED	1550	E P E K 1584	
	Siegburg Marks of the potters and mould carvers Bertram Knütgen	E E 1586	
B K 1557		G E 1590	Georg Emens
M P D 1551			Jan Emens 1587 and "merchant's mark"
L W 1573		D P 1591 R	D. Pitz Raeren
I M	1573	ENGEL KRAN	1584
C F	"	H H 1595	Hans Higler
I V S	"	H K 1600	
	Monograms of this kind are known as "merchant's marks"	I K	
		I M 1601	
		I T 1623	
C K, P K	Christian and Peter Knütgen	H B	Baldems family 17th cent.
		I B	








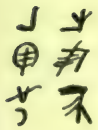

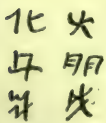
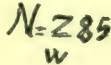



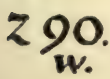


MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
I A	Raeren Jean Allers	M 1597	Höhr-Grenzhausen in Nassau
M H	Melsior Houckebour	W F S	
G B		L W	
W.E. W.A. D.P.		K B L Höhr	18th cent.
	? Willem Emens	<i>Johannes Mennechen</i> <i>Höhr 1790</i>	
	? Willens		Grenzhausen modern
L W		M P	Bouffieux ? Pierre Morfroy
<i>A. Ernst</i>	? Raeren	J R	Jean Rifflet
<i>J. Ernst</i>		J B	Jean Bertrand
	? „	J A	Jean Allers
	? „		Cologne 17th cent.
AC	On Saxon wares		Kremer 18th cent. pottery
AM		I V	Kreussen Vogel
		H M	
		G.L.M.E.L.	1628
		M M C	„
		M J W C	
		GEORGIUS VEST	1603


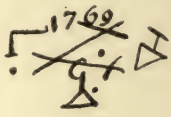














MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
CASPAR VEST	Kreussen Stoneware	G. F. GREBNER	Nuremberg 1720
		<i>Glüer 1723</i>	
HANS CHRISTOPH VEST	1600	<i>Johann Sebalt Franz</i>	
ADAM SCHARF	1644	T	
MATTHÆUS SCHRÖNVOGEL ZU BASSAU	On ware made at Passau 1638, in the Kreussen style	<i>Stebner</i>	1771
		IOH : SCHAPER	1665 a decorator
	Nuremberg maiolica 1583	I \$	J. Schaper
HERR CHRISTOPH MARX	1712	<i>M. Schmid 1722</i>	a follower of Schaper
JOHANN CONRADT ROMEDI	"	J L F	1688
Ströbel:	In the Marx factory 1730		"
B			? Memmingen in Swabia.
<i>N. Pössinger</i>	1725		c. 1560
	? Kordenbusch	<i>Künersberg</i>	
<i>G. Kordenbusch</i>			? Künersberg in Württemberg
J. G. K.			1744 —
B. K.			
K.			
G. K.			
			Schretzheim near Ellwangen founded by Wintergurst early 18th cent.
			






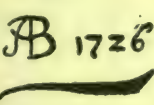




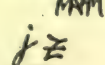
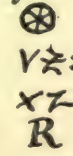
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<p><i>Matthias Rosa in Anspath</i></p>  <p><i>Pinxit F. G. Fliegel Arnstadt 1775</i></p>  <p><i>göggingen</i> HS</p> <p><i>Bayreuth</i> H Flu.</p> <p>BK.</p> <p>$\frac{BK}{c}$</p> <p>BP BP</p> <p>‡</p> <p>G</p> <p>ANTONIUS BERNARDUS VON VEHLEN</p> <p>PM WM</p>	<p>Ansbach late 17th cent. style of Rouen and 18th cent.</p> <p>? Arnstadt or Ansbach</p> <p>Arnstadt</p> <p>" 18th cent.</p> <p>Göggingen near Augsburg 1748 —, style of Savona</p> <p>Bayreuth 1728-35</p> <p>Knöller (1720-40)</p> <p>Pfeiffer c. 1750</p> <p>? Nuremberg</p> <p>17th cent.</p> <p>Gennep 1770</p> <p>? Gennep 1715</p>	<p>ANTONIO CARDINAL GERRIT LONNE PETER MENTEN</p> <p>J. S J. HA</p> <p><i>Pieter Heichens fecit in Berlot 1777</i></p>   <p>jz ⊗</p> <p>vz:</p> <p>xz</p> <p>G ⊕</p>   <p>D</p> <p>CM</p>	<p>Gennep (in Luxembourg) 18th cent. Graffiato ware and slip ware</p> <p>names and initials of potters</p> <p>Höchst 18th cent. (see also p. 35) faïence</p> <p>Marks of Zeschinger, who sometimes signs his full name</p> <p>? Höchst or Dirmstein</p> <p>Damm near Aschaff- enberg, c. 1825</p> <p>Flörsheim C. Machenhauer 1781</p>


MARK.	DESCRIPTION.	MARK.	DESCRIPTION.														
         	<p>Frankenthal Hannong 18th cent.</p> <p>Mainz 18th cent.</p> <p>Marburg</p> <p>Poppelsdorf 18th cent.</p> <p>Bonn</p> <p>Hanau (1661-1805) H. Bally (1680-90)</p> <p>Van Alphen</p> <p>? Hanau</p>	 <p><i>Johann Otto Lessel sculpsit et Pinxit Hamburg 1756</i></p> <p><i>Kiel Buchwald Director Abr: Leihamer fecit</i></p> <p><u>1778</u> <i>B. Direct:</i> <i>A. fec:</i></p> <p><u>K</u> <u>B. Dir.</u> <i>A L 69</i></p> <table> <tr> <td>$\frac{K}{B}$</td> <td>$\frac{K}{J}$</td> </tr> <tr> <td>$\frac{L}{L}$</td> <td>$\frac{K}{K}$</td> </tr> </table> <table> <tr> <td>$\frac{C}{K}$</td> <td>$\frac{K}{B}$</td> </tr> <tr> <td>$\frac{K}{A L}$</td> <td>$\frac{B}{R. C.}$</td> </tr> </table> <table> <tr> <td>$\frac{S}{C B}$</td> <td>$\frac{S}{H}$</td> </tr> </table> <table> <tr> <td>$\frac{S}{R}$</td> <td>$\frac{S}{R}$</td> </tr> <tr> <td>$\frac{R}{B}$</td> <td></td> </tr> </table>	$\frac{K}{B}$	$\frac{K}{J}$	$\frac{L}{L}$	$\frac{K}{K}$	$\frac{C}{K}$	$\frac{K}{B}$	$\frac{K}{A L}$	$\frac{B}{R. C.}$	$\frac{S}{C B}$	$\frac{S}{H}$	$\frac{S}{R}$	$\frac{S}{R}$	$\frac{R}{B}$		<p>Hamburg c. 1680</p> <p>Kiel 1769</p> <p>Schleswig (1775-1819)</p> <p>Rambusch 1753-1801</p>
$\frac{K}{B}$	$\frac{K}{J}$																
$\frac{L}{L}$	$\frac{K}{K}$																
$\frac{C}{K}$	$\frac{K}{B}$																
$\frac{K}{A L}$	$\frac{B}{R. C.}$																
$\frac{S}{C B}$	$\frac{S}{H}$																
$\frac{S}{R}$	$\frac{S}{R}$																
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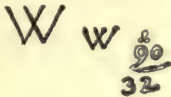




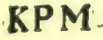



MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
$\frac{O}{E}$ $\frac{O}{E}$ $\frac{B}{M}$ $\frac{B}{A_1}$	Eckernförde 1767 OEB=Otto, Eckernförde, Buchwald		Lesum Vielstich (1755-94)
Hoff <u>B. Dir</u> C fixit Stoff W	Stockelsdorff Buchwald 1773	$\frac{VI}{E}$ $\frac{V}{G}$  MB CC CC C C	Minden 18th cent.
  us d 4 X-E' W 22 K-E F 22 68 P: F: Flor	? Hadensee or Stralsund	KH  $\frac{KH}{M}$ F Pahl:	Kellinghusen 18th cent.
	Stralsund N.E. Prussia 1768	$\frac{FD}{BS}$ FD R L	Fulda (1740-58)
		P F	Rheinsburg Lüdecker, Rheinsburg. c. 1771
	(this mark also assigned to Marieberg, Sweden)		Potsdam 1770
			Frankfort (on the Oder) 1770



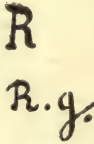
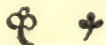


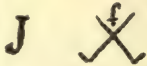



MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Meissen Marks incised on Böttger's wares 1707-1719		Meissen "Caduceus" mark, properly the rod of Æsculapius. p. in blue and purple 1727-35
			
			
			
			Cypher of Augustus II. of Poland, Elector of Saxony. p. in blue and purple 1725-40
	Imitation Chinese and Japanese marks on Meissen porcelain early 18th cent. p. in blue		"Kosel" mark : said to have been only placed on wares made for the Countess of Kosel, mistress of Augustus II.
			An early mark in gold
		<i>George Ernst Keil. Meissen Inv. 6 Jüli 1724</i>	In an ornamental escutcheon
			The cross swords from the Arms of Saxony used from 1725 onwards. p. in blue, rarely in gold, purple or red
	(Incised mark on porcelain in the royal collection at Dresden)		
			Inc.

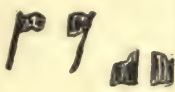


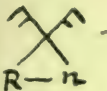











MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
 K.H.C.W.	Meissen K. H. C. W. = Königliche Hof Conditorei, Warsaw (Royal Court Confectionery). p. in purple	   	Meissen The dot used mostly from 1756-80 The star used during the directorship of Count Camillo Marcolini and a few years after 1780-1816
K. P. M.   B. P. T. Dresden. 1739.	Königliche Porzellan Manufactur. p. in purple 1723-30	J. J. Kaendler         	Sculptor and modeller 1731-56 Workmen's signs impressed or painted, painters' and gilders' marks A pheasant, in gold
MEISSEN  	Impressed : very rare		Loehning pinxit. p. in purple painter's name
<i>C. F. Herold</i> <i>invit: et fecit a meissē</i> 1750		<i>Lauche fecit</i> <i>Dresden</i>	

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Meissen		Ansbach
K	Kretzschmar or Kohnberger		p. in blue
E	Eggebrecht		
L	Lindner		
Mö	Möbius		
B	Berger		
H	Hammer or Hempel		
	Marks of decorators not attached to the factory	<i>Metzsch</i> 1748 <i>Bayr.</i>	Bayreuth
<i>Busch 1749</i>	Busch, canon of Hildesheim, who etched his designs with a diamond point		p. in grey
		<i>Bayreuth, Fec. Jucht</i>	Jucht, a painter. p. in blue
	I. A. Botten- gruber of Breslau (Wrattislau)		? Bayreuth p. in grey
			
	Ansbach		Höchst
A	c. 1760		1746-96 p. in blue or colours, or impressed.
A	The eagle of Brandenburg, to which family the Margraves of Ansbach belonged		Marks of Zeschinger (see also p. 30)
A			







MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
 R	Höchst p. in blue		Frankenthal Cypher of Carl Theodor, Elector Palatine. p. in blue
I  S	Joseph Schneider imp.	N.C.	? Frankenthal. p. in lilac
IK 		VR	? Von Recum c. 1800
HM	Mark of a figure repairer (<i>not</i> Melchior)	F	
 D	Damm (see p. 30) where the Höchst moulds were used from about 1840		Mark used at Pfalz- Zweibrücken 1769-75 (and at Gutenbrunn 1767-69)
F 	Fürstenberg 1750-c. 1850		Nymphenburg 1754 to present day
	p. in blue		Arms of Bavaria imp.
	Horse of Brunswick imp.		
 	Frankenthal 1755-c. 1800 Lion of the Palatinate and monogram of J. A. Hannong p. in blue		p. in blue
H H	Paul Hannong		
PH PH			imp.
HZ			
		C. H	= Churfürstliche Hof Zehrgaden (Electoral Court Store-room) p. in brown
		50 Jrgaden 1771	

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>C. H. Conditorej</i> 17 1771	Nymphenburg = Churfürstliche Hof Conditorei (Electoral Court Confectionery). p. in brown		Berlin (1750 to present day) Initial of Wegeli (1750-57)
<i>C. H. Silberkammer</i>	„ plate-chamber		Gotzkowski (1761-63). p. in blue
	Arms of Bavaria. p. in blue		Sceptre of Elector of Brandenburg 1763-1837: with dots Jan. 1837. p. in blue
	imp.		P. with sceptre and eagle from 1832 Königliche Porzellan Manufactur
<i>Amberg. 1774</i>	Name of an artist. p. in lilac		1834-1844
	Arms of Würtemberg, 3 stags' horns. p. in blue		
	L.		In red and brown (1823-32) in blue (1844-1847)
	Stag's horn from the arms of Würtemberg.		1847-49. And with sceptre (1849-80) The eagle also used by Schuman of Moabit with his name from 1832
	Cypher of Charles, Duke of Würtemberg. p. in blue		From 1870
	F R, cypher of Frederick I. King of Würtemberg (1805-16). p. in red.		Painter's mark in blue 1803-10, in red 1821-23

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Kelsterbach c. 1760-72 H D = Hess Darmstadt. p. in blue		Closter Veilsdorf 1765-c. 1825 Arms of Saxony. p. in blue
	Limbach (Thuringia) 1762 onwards. Crossed Ls used at Limbach and Grosbreitenbach till 1788. p. in blue		c. 1787
			c. 1783 Also the cross swords of Meissen
	Limbach		Gotha (1767 onwards) 1767-1790. p. in blue c. 1805. Mark of Rotteberg the director
	Trefoil (seal of G. Greiner) used at Limbach and Grosbreitenbach from 1788 onwards and at Ilmenau		
			St. in red (? rebus for Henneberg)
<i>Breitenbach et Limbach</i> Grüber	Factory of Grosbreitenbach , dates from 1779 to present day. inc.		? Gotha or Gera
	Wallendorf c. 1778 p. in blue		Ilmenau 1777-1788. p. in blue
	"		1787 c. 1800
	Volkstedt 1762-87 used hayfork (from arms of Ruddstadt), and cross swords		1788-92
	Mark of Nonne at Volkstedt 1787 onwards. p. in blue	N & R	Nonne and Roesch c. 1800

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
R	Rauenstein 1783-1860. p. in black		gilder's mark on ? Ansbach porcelain
R-n		S. J.	Schlaggenwald (Bohemia) 1792 onwards
	c. 1787. p. in blue		Lippe and Hesse. p. or stamped
	Modern mark		
	Gera c. 1780		Thun-Klösterle 1793 onwards
G	<i>Cf.</i> Gotha	K	p. in blue
G			
G		k	
	? Sitzerode	TK	
	Fulda 1768-c. 1790 Fürstlich Fuldaisch. p. in blue		Prague imp. 1793 onwards
	Cross from arms of prince-bishop of Fulda		Teinitz Wrtby 1793 onwards imp. (Pottery)
+			Giesshübel (by Karlsbad) 1793 onwards. BK imp. since 1815
	p. in black ? Fulda		Dalwitz 1804 onwards imp.
F	Potschappel (near Dresden) T for Thieme. 19th cent.		
T		B K	
X		D	
R	Uncertain marks	FF	
FF		D	
		F & U	
EM		<i>Tannova</i>	Kodau (Karlsbad) 1810 onwards imp.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Altrohlaus (Karlsbad) from 1813 onwards imp.		Vienna (1718 onwards) Austrian shield used from 1774 in blue, and after 1827 impressed. Since 1784 last two numerals of the date are often impressed as well
AN	A. Nowotny	Vienne 12 July 1771	
	Elbogen 1815 onwards. p. in blue till 1833, and then imp.	Ant.^{us} Anreiter VZ: 1755	Antonius, Anreiter, painter
B:	Budau 1825 onwards mostly p. in blue	Bottengruber Siles: f Viennæ 1750 Wratiz: A^o 1728 Bottengruber f	I. A. Bottengruber who also painted in his own establishment in Breslau. (See p. 35)
AL			
S	Schelten 1820 onwards P for Palme imp.	HEREND 	Herend in Hungary 19th cent. Celebrated for copies of Oriental, Sèvres, Capo di Monte, and other porcelains. Imp.
XI CF 4 F & B FAR	Pirkenhammer Carl Fischer c. 1840 imp.	Hollitsch D. P. H. ce	Hollitsch faïence and earthenware 1743-1827
	Fischer and Reichenbeck	H HH 1769 M. 20 HK Ko L H HP	
KLUM	Klum imp.		
<i>Neumark</i>	Neumark		
<i>Klentsch</i>	Klentsch		
W HARDMUTH	Budweis The last four from about 1820 imp.		and other initials combined with H

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
+S SB	Salzburg 1736-1815 faïence.		Fünfkirchen (Pécs) W. Zsolnay 1855 onwards (lustrated wares)
JM	Moser 1736-77		
P	J. Pisotti 1777-1814		
JP PJ			The Hague Modern porcelain works in the suburb of <i>Rosenburg den Haag</i>
REINTHAL	Gmunden 1740-1820 J. Reinthal		
I.R.			
EF 1812	E. Föttinger		
M.K. 1634	Auspitz		
	Frain late 18th cent		Mettlach Villeroy and Boch. Mark on modern pottery (See p. 51)
	Znaim Klammerth 19th cent.		Limoges Marks of Havi- land and Co., an American firm of porcelain manu- facturers
			Mark on modern Italian majolica

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Copenhagen porcelain Anton Carl Luplau modeller.	Eneret	= patent : on Danish porcelain
	Ondrup, painter 1779-87		Thun or Thoune, Switzerland 19th cent.
	Andreas Hald modeller (1781-97)	J. A.	France Jarry at Aprey p. 67
	J. J. Holm sculptor		Quimper p. 67
	Johan Christoph Baeyer, painter 1768-1812	CHOISY	Choisy-le-roi early 19th cent. creamware
	Jacob Schmidt modeller 1779-1807	P & H	Paillart and Hautin 1824-36
	Hans Meehl modeller c. 1791		Chantilly h. p. porcelain
	Jensen, painter c. 1820	? Potter late 18th cent.	
	Lyngbe, painter c. 1830	Paris, 19th cent. p. 76	
	Arnold Krog, art-director 1885 onwards	Teulillet	
	C. F. Liisberg, painter, etc., 1885-1909		Spain ? Malaga 15th cent.
	V. Engelhardt chemist 1892 onwards		Buen Retiro p. 92
	on modern copies of early wares.		

THE NETHERLANDS, SCANDINAVIA, RUSSIA, SWITZERLAND, AND ALSACE-LORRAINE

THE tin-glazed earthenware made at Delft in Holland is so celebrated that the word *delft* has come to be used as a generic term for the stanniferous wares of the North of Europe. Though the use of tin glaze was understood in the Netherlands at least a century earlier, it was about the year 1600 that the manufacture developed in Delft. The processes used at Delft were in most respects similar to those of the Italian maiolica potters (see p. 1), but the results were very different owing to the divergent styles of decoration affected in the two countries. The object of the potters of Delft was to make a ware resembling blue and white Oriental porcelain. Hence the predominance of Oriental forms and of blue painting after the style of the Chinese. Towards the end of the seventeenth century coloured ornament in "Old Japan" style came into fashion, and still later enamel painting on the glaze was adopted. The marks of the earlier wares are usually in blue: the coloured specimens were often marked in colours or gold. The marks are as far as possible grouped in factories each of which had its sign, like an inn, *e.g.* The Three Bells, The Flower Pot, The Claw, etc. The remaining marks are arranged chronologically, the last being that of Jan Van Putten & Co., with whom the old Delft industry may be said to have ended in the first half of the nineteenth century, though imitations of the old wares are made at this day. The manufacture of tin-glazed wares showing the influence of Delft spread rapidly over the North of Europe; England, Scandinavia, and the North of Germany numbered many factories, while in France the manufacture became national and developed a character of its own. The tin-enamelled wares died out gradually owing to the improvements in the making of porcelain and the cheaper and more serviceable

English earthenwares invented in Staffordshire at the end of the eighteenth century.

A red unglazed ware after the manner of the Chinese "buccaro" was made in Holland by de Milde and de Calve early in the eighteenth century.

A few hard-paste porcelain factories were established in Holland and Belgium towards the end of the eighteenth century, and an important manufacture of soft-paste porcelain, after the French fashion, flourished at Tournay from 1750-1799.


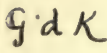


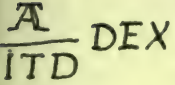



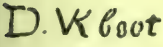
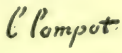



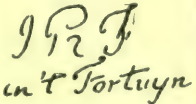

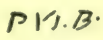
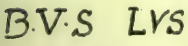
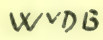



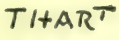

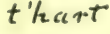



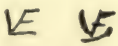
The principal Scandinavian potteries were at Herreböe, Rörstrand (a district of Stockholm), and at Marieberg. Tin-enamelled faïence after the fashion of Delft was the chief product, though porcelain also was made at Marieberg for some years.¹ The hard-paste porcelain of Copenhagen was first made in 1772, and the factory holds an important position for its artistic wares at the present time. It had been preceded by the manufacture of soft paste, examples of which are very rare.

Russian porcelain was made principally at the Royal factory in St. Petersburg, and by Gardner and Popoff in Moscow: hard paste, after the manner of Meissen, was made at both places.

Stove-tiles, slip-wares, and tin-enamelled faïence were produced in considerable quantity in Switzerland in the seventeenth and eighteenth centuries, chiefly at Winterthur, Zurich, Schaffhausen; and porcelain works flourished at Zurich and Nyon, making chiefly hard-paste porcelain, though soft paste was tried for a time at Zurich.











In Alsace-Lorraine the principal factories were those of Strassburg, Hagenau, and Niderviller where good faïence and hard-paste porcelain were made in the eighteenth century. The Strassburg faïence is noted for its rococo forms and its enamelled decoration resembling the painting on porcelain. Fine earthenware and terra-cottas were made at Lunéville and at Niderviller, the figures and groups modelled by Cyfflé at the former place, and Lemire at the latter being justly celebrated.




¹ The factory at Rörstrand has for many years produced many varieties of porcelain, earthenware, and stove-tiles. Its present-day porcelain is worthy of note.

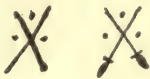
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	The Alpha Samuel van Eenhorn .		Gillis de Koning 1721
	J. van der Heul, 1701		Hendrick de Koning
	Jan Theunis Dextra, 1759		Thomas Spaandonck, 1764
	Jacobus Halder Andriaenz		The Flowerpot Pieter van der Stroom, 1693
	The Boat Dirck van der Kest, 1675		= <i>Blompot</i>
	Johann den Appel 1759		Paulus van der Burgh (or Verburg) 1759
	The Claw		The Fortune Joris Oosterwijck 1706
	Cornelia van Schoonhoven or Cornelius van Schagen, 1694		Pieter van den Briel, 1759
	Bettje and Lysbet van Schoonhoven 1702		Widow van den Briel
	Kornelis van Dyck, 1759		The Four Roman Heroes Mathijs Boender 1713
	The Double Flagon Amerensie van Kessel, 1675		The Stag
	Louwys Fictoor 1689		Hendrick van Middeldijk, 1764
			"
			The Metal Pot Pieter van Kessel 1634
			Lambertus Cleffius, 1667
			Lambertus van Eenhorn, 1691
			


MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
CV	The Metal Pot Cornelis van der Kloot, 1695	JIDH	The Porcelain Bottle Jan Sicktis van den Houk, 1659
MP	Pieter Paree 1759	PD	Pieter van Doorne, 1759
IVH	The New Saracen's Head Johannes Ver- hagen, 1759	HL	Johannes Harlees 1770
	The Old Saracen's Head I. W. Jacob Wemmersz Hoppestein, 1661		
IK	Jacobus Kool 1676	DHL	Dirck Harlees 1795
		P	The Porcelain Dish Johannes Pennis 1759
RS	Rochus Jacobs Hoppestein, 1680	P	
AK	Anthoni Kruis- weg, 1759		
G:V:S	Geertruy Verstelle, 1764	CPS	Johannes van Duyn, 1764
G:v:s		Vuyn	
DAW	The Peacock 1651 — = D. Pauw		The Roman c. 1670 —
DAW		A B	Imitations of Chinese marks
$\frac{4}{2}$		7 R 7	
IDM	Jacobus de Milde 1759	A X	
		4 R	
JD	The Pole = <i>Inde Dessel</i>	A	
	The Porcelain Axe 1679	M: P.V:M	Petrus van Marum, 1759
		RR	Renier Hey, 1697
B	Justus Brouwer 1759	IX	Johannes van der Kloot Jansz, 1764
Q			


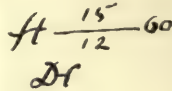
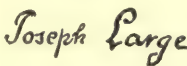
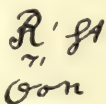

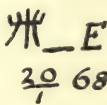
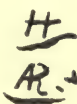


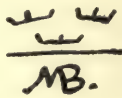


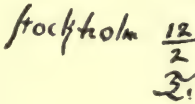

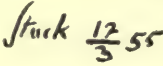



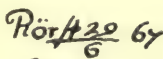



MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
R ^o o ^s 	The Rose 1675		The Three Ash-barrels Gerrit Pietersz Kam, 1674 <i>De drie Aschtonnen</i>
		³ a ^s tenne	
D V D	Dirck van der Does, 1759	H V H ^v o ^r n	Hendrick van Hoorn, 1759
* H C B 	The Star 1690 Damis Hofdick 1705 Cornelis de Berg, 1720	H v H 	The Three Bells Willem van der Does, 1764
I Aalms D B A: K:	Aalms, 1720 (also at Rotter- dam) Justus de Berg 1759 Albertus Kiell 1764	W	The Three Bottles Willem Kool 1697
L P Kan C p k C P K C y e t Kan C l v d Keelm	The Ewer or (<i>Lampet kan</i>) founded by Gerrit Brouwer, 1759 Abraham van der Keel, 1780	W K. R R H B Z: DEX. W: V: B A A	The Three Porcelain Bottles Jacobus Pynacker 1672 Hugo Brouwer 1764 The Three Tuns Zacharias Dextra 1720 The Two Savages Willem van Beck 1764 The Two Wherries Anthony Pennis 1759

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
TOME 2WA	Miscellaneous Thomas Jansz 1590-1611	A.I.	Arij Jansz, 1658
16  34	Gerrit Hermansz 1614 —	F.V.FRYTOM	Frederick van Frytom, 1658
C	Cornelis Cornelis, 1628	IG	Jan Groenlant 1660
P	Pieter van Kessel	h	Jan Ariensz van Hammen, 1661
LG	Lambrecht Ghisbrechts, 1640		Jan Jansz Culick (or Kulick), 1662
Junius $\frac{6}{16}$ 1657	Isaack Junius 1640	k	Johannes Kruyck 1662
A	Aelbrecht de Keiser, 1642	$\frac{1:C}{2 \ 2\frac{1}{2}}$	Jacob Cornelisz (van der Burgh) 1662
	"		Augustijn Reygens (or Reygensberg) 1663
	Ghisbrecht Lambrechtse Kruyk, 1645 (who worked ? at The Alpha)		
G	"		
K	"	$\frac{WK}{4}$	Willem Klefijus 1663
HA	Jan Gerrits van der Hoeve 1649	IPW	Jan de Weert 1663
G		ES	Johannes Mesch 1667
	Q. Aldersz Kleijnoven, 1655	R	Pieter Gerritsz Kam, 1667
IVK	Jeronimus Pietersz van Kessel, 1655		Cornelis Albrechtsz de Keizer, 1668
			The same com- bined with Adrien Pynacker

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
P	Miscellaneous Jan Pietersz 1668		Sixtius van der Sand, 1705
F	Flyt. M. Byelok 1669	 3 01	Johannes Gaal, 1707
AT	Arij Jansz van der Meer, 1671	GAAL	
LK	Lucas Pietersz van Kessel, 1675	IG	
D. V. schui	Dirck Jansz van Schie, 1679	J:G	(MVB = Math : van der Bogaert 1714)
ig	Johannes Groen, 1683	Leonardus VA	Leonard van Amsterdam, 1721
R		P.V.D.S.	Paulus van der Stroom, 1725
A	Adriaen Pynacker, 1690	F. Heß. F.	Frederick van Hesse, 1730
R		HS	
E	Pieter Poulisse 1690	R	
idw	Johannes van der Wal, 1691	P Vizeer	Piet Vizeer, 1752
LD	Lucas van Dale, 1692		
ib	Jan van der Buergen (or Verburg), 1693	G Verhuast	1760
JB		IVP & C	Jan van Putten and Co., 1830. Combined the Three Bells, Claw and Rose factories
CW	Cornelis Witsenburg, 1696		Amsterdam c. 1780 H. van Laun
I: BAAN	J. Baan c. 1698. (Also AB in monogram for A. C. Brouwer 1699)		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Holland Early 18th cent. on red ware	<i>M: o L =</i>	Oude Loosdrecht c. 1772-1782
	"	<i>M: OL.</i>	Moll, the founder h.p. Inc., p. in blue and red
	Weesp 1764-71 h.p. p. in blue	<i>A. Lafonde Comp à Amsterdam</i>	Amsterdam 1810 h.p.
<i>W</i> <i>fm</i> <i>W</i>	p. in blue and red	<i>F. L. S.</i>	? Painted only at Rotterdam
<i>E</i>	? Luxemburg Late 18th cent. h.p. p. in lilac	<i>A Rotterdam</i> <i>W. M. 1812</i>	
	The Hague Arms of the town 1775-86 h.p. p. in blue	 	Tournay 1750-99 Porcelain, s.p. A tower, arms of the town Early mark p. in red, gold, and blue
<i>N^o 5</i>	p. in red		
	Oude Amstel 1782-c. 1800 h.p.	  	Arms of Peterinck (founder of the factory) 1769-97 p. in blue and gold
<i>Amstel</i>	p. in blue	 	I D ? initials of the painter Duvivier
<i>D. A</i>	A. Dareuber, director	<i>6. X</i> <i>X. B</i>	Tournay faïence






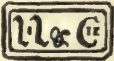
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>L.cretté'</i> <i>Bruxelles</i>	Brussels Late 18th cent. Rue d'Arenberg 1791		Tervueren 1767-81 Manufactory of Prince Charles of Lorraine in the Castle of Tervueren. Faïence
<i>L.c</i>	Porcelain, h.p. L. Cretté. p. in red	<i>IM</i>	Malines 18th cent.
<i>B</i>	? Ebenstein. p. in brown		Bruges <i>Briquet</i> from the arms of the town 18th cent.
	? Brussels or Thuringian. p. in blue	<i>HP HK</i>	H. Pulinx
<i>B</i>			Luxemburg (Septfontaines) Boch brothers 1767 onwards Earthenware
<i>WB</i> <i>BRUSSEL</i>	Faïence, 1705. Witsenburg and Mombaers.		"
<i>MB</i>	Ph. Mombaers 1724 —	<i>B</i>	"
	"		"
<i>CB</i> ::	"		Ardennes B. Lammens and Co. Early 19th cent. Earthenware
	"		
	"		
<i>B:</i> <u>5</u>	"		
	Liège 18th cent.	<i>AD.W.</i>	A. van der Waert

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Herreböe (Norway) 1750-63 Faïence		Rörstrand (Stockholm) 1726-83
			
			Marieberg 1758-c. 1789 Faïence
			
			
	Gudumlund Wolfsen and Sons 1805		Gustafsberg Godenius, 1820 onwards
	Stockholm Rörstrand 1726-83 Faïence		Copenhagen Porcelain s. p. 1760-65 Cypher of Frederick V. in gold and blue. 1772 onwards h. p. The mark represents the Three Belts. p. in blue
			
			? Copenhagen. p. in blue
			Bing and Grondahl 1853 onwards
			
			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Marieberg 1758-89 Porcelain, s.p. c. 1758. Inc.		St. Petersburg porcelain, h.p. c. 1745 onwards. The double eagle occurs in a wreath
	H.p. The Three crowns from the arms of Sweden and initials of directors or artists F. S. etc., 1778-82 p. in blue.		Royal cyphers. p. in blue. Catherine II. 1762-96
	on a hybrid porcelain		? director's mark
	The three crowns and emblem of the house of Vasa. p. in pink		<i>Pridvornic</i> = belonging to the prince's court
KIEBZ	Russia Kieff pottery		Paul (1796-1801)
	Stawsk 1843-7 Pottery		Alexander I. (1801-25)
I.R			Nicolas I. (1825-55)
<i>Baranówka</i>			Alexander II. 1855-81
	Korzec Porcelain, h.p. Early 19th cent. p. in red		Nicolas II. 1894 —
		ГАРДНЕРЪ	Moscow 1780 — h.p.
			Gardner
			pr. in red

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
ПОПОВЫ	Moscow H. p. porcelain A. Popoff Early 19th cent. P. in blue Gospodina factory :	HHG	Winterthur Hans Heinrich Graf, 1662
АГ		KE DE	? Ehrhardt
ФГ		H. E. A. M. I. T. 1647	(Stove tile makers)
ГУЛИНА	Gulena, potter c. 1850	D M	
ВРАТЬЕВЪ	Brothers Korniloff, St. Petersburg 1827 —	<i>Daniel Hafner</i> <i>Steckborn</i>	Steckborn 1790
КОРНИЛОВЫХЪ		E. I. F.	Bern Früting, 1772
 (Забѣда) (С. П. КУЗНЕЦОВА) 83 Rm 5	"	H. K. R. 1705	Neuchâtel
	Mezer Early 19th cent.	<i>Simon Jean Renaud</i> <i>fecit, 1769</i>	Vaud Lutry
Tomaszow Mezer		Lutri 1602	Zurich Pottery Caspar Meyer
L. P. 1620	Winterthur (Switzerland) Ludwig Pfau*	15-92 W	"
D. P. 1636	David Pfau	M	
A. P. 1686	Abraham Pfau	<i>Baltus Meyer</i> 1602	
A. B. 1638	(Signatures, chiefly on stove tiles)	<i>Heinrich Stadler</i>	1670
S. M. S. 1647		D. S.	David Sulzer
H. P. Z		<i>Hans Ulrich Hegner</i>	1656
B. E		<i>Hans Jacob DA. KER</i>	1724
		<i>Hoffmann pinxit</i>	1757
		Z B Z	Zurich Faience 1763-1791

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
S.O. $\frac{1707}{40}$ H.C.W.	? Solothurn Pottery		Strassburg and Hagenau Joseph Hannong Porcelain, h.p. 1760-80. p. in blue
	(Poppelsdorf near Bonn 18th cent. M. Wessel)		
<i>Schaphuysen Gerrit Evers</i>	Schaffhausen c. 1795 Slip ware		
<i>Paulus Hammekers</i>	c. 1743 Zurich porcelain (1763-1791) s.p. at first afterwards h.p. p. in blue		? Strassburg Faïence
	Nyon 1781-1813 Arms of the town p. in blue D=? Dortu		Niderwiller Beyerlé; faïence 1754; porcelain h.p. 1765-
			Comte de Custine 1780-1801
D			
<i>Gide</i>	1789 Gide, painter		
	Pfluger frères & Co.		
	Strassburg Ch. Hannong (1710-39) Faïence and porcelain H.p. 1721-55. p. in blue		Claude François Lanfrey, manager to 1801, and proprietor to 1827
CH ch		NIDERVILLER <i>Le Mire Aîné</i>	18th cent. Lemire, modeller since 1794
HK H.		<i>N Nider</i>	
Q		<i>Niderwiller</i>	
Mg	Paul Hannong 1739-54		Lunéville (1731 onwards) Cyfflé, modeller b. 1724, † 1806. pottery

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
 <i>leopold</i> TDL   <i>K. et G.</i> LUNÉVILLE	Lunéville (1731 ———) Cyfflé's terracottas = Terre de Lorraine Toul c. 1790 Earthenware Bayard at Toul Keller and Guérin late 18th cent.	  	Saargemünd (Sarreguemines) 1775 ——— Pot. and porcelain Utzschneider & Co.

FRANCE

IT is not yet definitely settled where the celebrated "Henri II. ware" was made. Formerly it was supposed to have been made at the Castle of Oiron, near Thouars, but it is now more generally assigned to the neighbouring village of Saint-Porchaire. This ware is very rare and remarkable. It is a fine, glazed earthenware of ivory colour, with stamped patterns, like those on contemporary book-bindings, inlaid with darker clays, and occasionally touched with colour. The shapes are carefully and elaborately moulded; and the occurrence of the royal arms, and the cyphers of Henri II. and Diane de Poitiers attest the royal appreciation of the ware. Commoner lead-glazed earthenwares were made from early times at Beauvais, and in the neighbourhood of Saintes, but they are rarely marked. Nor has any marked example of undisputed Palissy ware been found. Bernard Palissy, the most renowned of French potters, was born about 1510 near Saintes, and by extraordinary patience and all-sacrificing industry succeeded in making the peculiar type of pottery associated forever with his name. It is a fine dense pottery with rich lead-glaze mottled or splashed with blue, green, purple, and yellow: most of the pieces are enriched with relief designs, but perhaps the most characteristic are the rustic dishes with accurately moulded shells, lizards, eels, and aquatic creatures in relief and coloured after nature. Palissy is said to have died in the Bastille about 1592. His sons continued the work, and among his other followers were several potters at Avon, near Fontainebleau, including Barthélemy de Blémont, to whom the mark B B (p. 59) is attributed. Palissy ware has been frequently copied, Pull of Paris, about 1850, being particularly successful in this work.

In the seventeenth and eighteenth centuries the French potters devoted themselves to the manufacture of tin-enamelled faïence,








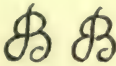

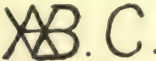
first in imitation of Italian maiolica, and afterwards of Dutch delft. The processes employed were essentially the same as those described on page 1 in connection with the Italian ware. Indeed the art was introduced into the south of France by Italian potters at the end of the sixteenth century, and the early wares of Lyons and Nevers are purely Italian in style. Among the many forms of decoration adopted on French faïence five distinct schools are observable:—(1) The Italian. (2) The Persian style adopted at Nevers for a short period in the seventeenth century; it consisted of white floral ornament on a deep blue ground. (3) The Rouen school, characterised first by the use of scalloped borders and embroidery patterns, recalling lace work, and afterwards by a commoner decoration, in which a cornucopia is the central motive. (4) Delicate arabesques with Chinese figures and interlacings, after the designs of Berain, adopted at Moustiers early in the eighteenth century. (5) Enamelled bouquets of flowers and landscapes in scroll-edged panels, after the manner of the porcelain painters, introduced at Strassburg, and largely developed at Marseilles and elsewhere in the eighteenth century. About 1780 “cream-colour” and other English forms of fine earthenware threatened to oust the national faïence, and attempts were made to produce the English types of earthenware, notably at Douai and Creil. The marks on French faïence are mostly painted in blue, sometimes in colours.

FRENCH PORCELAIN

FRANCE was the home of soft-paste porcelain. At the end of the seventeenth century this ware was successfully made, first at Rouen, then at St. Cloud, and a few years later it was made at Lille, Mennecy, and Chantilly. The perfection of soft paste was reached at Vincennes and Sèvres between the years 1740-70. The true soft-paste largely consists of a glassy composition or frit mixed with sand and marl or pipe-clay and other ingredients, and is coated with a luscious lead-glaze of creamy tone. The body is tender enough to be easily scratched with a steel point, and the glaze is so soft that the enamels painted upon it sink in and become incorporated in the moderate heat of the

enamelling kiln. The ware is very beautiful, but unsuited for household usage. About 1768 the manufacture of true or hard-paste porcelain from natural clays and rocks was introduced at Sèvres, and very soon superseded the soft-paste there and elsewhere in France. It was made in large quantities in Paris from about 1770 to the end of the century, but since then the chief centre of production has been Limoges. Figures and groups in "biscuit" or unglazed porcelain were made in both hard and soft paste. These are usually marked by incising in the raw body, whereas the glazed wares are marked by painting in under-glaze blue, over-glaze red, and other colours or gilding, and on the modern wares by printing chiefly in red.

EARLY FRENCH EARTHENWARES

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Saint Porchaire 16th century. Formerly attributed to Oiron. The ware is commonly called "Henri II. ware." The crescents refer to Diane de Poitiers		Beauvais 16th cent.
			Saintes 16th cent. ? François Briot, Paris
	Cypher of Henri II. and Diane de Poitiers		? Barthélemy de Blémont at Avon c. 1580
			Mark of a follower of Palissy
			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Lyon</i>	Lyons	<i>3: Custode ff</i>	Nevers
<i>Gf</i>	Combe's pottery c. 1740	<i>H. B</i>	J. Custode 17th cent.
<i>C. C.</i>		<i>1689.</i>	H. Borne
<i>I. P. S.</i>	? Patras c. 1750	<i>DLF</i>	Denis Lefébvre 1636
<i>Patras</i>		<i>FR</i>	François Rodrique early 18th cent.
<i>J. B. Revol</i>	c. 1753	<i>B</i>	Jacques Seigne 1726
<i>Pierre Marie Mongis</i>	c. 1750	<i>L ⊗</i>	
<i>Rogé</i>	And others in 18th cent.	<i>N ⊗</i>	? Nicolas Viode c. 1700
<i>Bondino</i>	Nevers late 16th cent.	<i>L</i>	
	Dominique Conrade	<i>H.S.R</i>	Signoret 1870
<i>Conrade</i>		<i>R</i>	T. Ristori 1850
<i>Anenctrs</i>	Jacques Bourdu at the Conrade factory early 17th cent.	<i>facta Rouen</i>	Rouen
<i>B</i>		<i>1647</i>	
<i>2 B</i>	? J. Boulard		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Rouen (1644-c. 1800) Guillebaud 1722 —		Rouen 1782
<i>M^{rs} Guillebeaux</i>		<i>gardin</i>	
<i>Gille</i>			P. Omonz
<i>+ Gille</i>		1790	
<i>Borne Pinxit</i>		<i>fait par Pierre</i>	
<i>Anno 1738</i>		<i>o mony</i>	
<i>• B • 1736</i>	Claude Borne	<i>J. Guillaume</i>	
<i>I Perdu</i>	1734	<i>W.....</i>	? Le Vavas seur
<i>Dieul</i>	1756 —		
<i>D</i>		<i>fr 3</i>	
<i>Fossé</i>	Veuve Fossé c. 1757	<i>Mc</i>	
<i>Silvaire</i>	1759		
<i>Mallet</i>	c. 1756		
<i>SAS</i>	1743-94	<i>4^c P.</i>	And other numbers (see p. 62)
<i>vavas seur</i>	Le Vavas seur 1743-1800	<i>4 †</i>	
<i>a Rouen</i>		<i>6</i>	
<i>L R</i>		<i>1 B</i>	
<i>VR</i>			



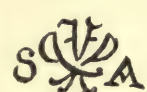

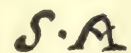





A	C.S.	R	HJ.	M	T
A	DA	fr	4	MIIX	T♦B
A	1708		HNXX	MR	TP
AB	B	G#	HR	NH	1776
	D 4	G.3	B	NIB	VD
J	DD	GA	IB10	P3	VLI
	7	GAR	IVLR	MP	VL
R	Dg	E3	1734	Pa	2
BB	DM	Gha	LA	PAR	VL
BD	DP	GIB	LC	PB	N
B	E	GL	1734	PD	XBC
B	F	GMJ2	LD	PN	
B	f	GRD2	L8	PX	
B2H	FB	GS2	L	R	
B3IB	4	HB	I	RD	
B.L	frB	hJ1732	Lm	S	
C Cb	F ⁶ B		M	SG	
Cñ	B		M.D.		
CIB	ff				
CO					

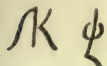
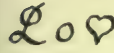
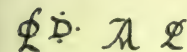

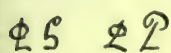
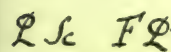



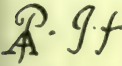
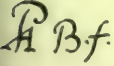



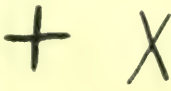

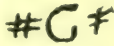



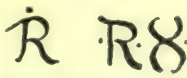
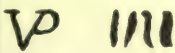


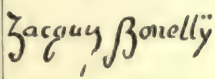
A number of marks probably of painters from c. 1750 onwards.


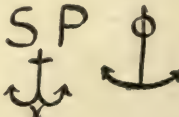
Numbers also occur referring to the value of the ware.

Single letters also occur on ware made in two pieces (e.g. sugar-casters) to identify the parts.



MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
Sc T	St. Cloud c. 1670 onwards	ROUY	Rouy 1790-c. 1850
S.C. T	T initial of Trou c. 1710	B	Lille J. Boussemart (1729-1802)
S . S . S +	Sinceny 1734-1864	B	J. F. Boussemart (Lille or St. Amand)
Sincheny.		B	
8m D		B	
S + C		F B	Painter's mark
S.C.ij S		C : B M B ^c M	
L . J L C.		D	? Dorez
pinxir joseph		L LL	
le conf 1776		N : A :	
B.T	Bertrand	DOREZ	Dorez (1720-50) Faïence and porcelain
B	Joseph Bedeau	1748	
S.A . C.S.		P \$? Lille
⊕	Pierre Jeannot	B	Lefèvre et Petit
L.m	L. Malériat	✠ P	
Gh	Ghail	W \$	



MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Valenciennes F. L. Dorez Early 18th cent.	<i>G. viry f. a Moustiers chez Clérissy 1711</i>	Moustiers 1679-1852 Clérissy's factory 1679-1748
	Picard's factory c. 1756	F. V. F.	François Viry fecit c. 1685
	Saint-Amand- les-Eaux 18th cent. marks of Pierre Fauquez	G. V. F.	Gaspard Viry fecit
		<i>Vf Fe</i>	? Fouque successor of Clérissy
		<i>ff. Ef</i>	
			Fouque and Pelloquin 1749-
			Jean Étienne Baron, c. 1750
<i>Louiz gaudrij</i>	Painter † 1815	<i>M.C</i>	
<i>Dijon</i>	Dijon 1669-1854	<i>M.C.A 1756</i>	
		<i>JA y</i>	
		<i>f^a F^d</i>	? Ferraud
		<i>Solina</i>	Painters at Clérissy's 18th cent.
		<i>Miguel Vilax</i>	See also Alcora (p. 90)
		<i>ca</i>	
		<i>Fo Grangel</i>	
		<i>CROS</i>	








MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
            	<p>Olerys, a painter at Clérissy's factory, started a pottery in 1738.</p> <p>The monogram of O L indicates his work.</p> <p>His factory lasted till 1749, his partner being Langiers.</p> <p>After 1749 he worked as a painter again till 1783.</p> <p>? Ferraud</p> <p>Late 18th cent. ? Achard</p> <p>P. Fournier</p> <p>1778</p>	           	<p>Moustiers Guichard c. 1763</p> <p>Varages c. 1750 —</p> <p>Tavernes c. 1760</p> <p>G. for Gaze</p> <p>Marseilles A. Clérissy, 1697</p> <p>? Savy, 1749- The fleur-de-lys after 1777</p> <p>J. G. Robert c. 1750-93</p> <p>Veuve Perrin c. 1760</p> <p>Antoine Bonnefoy</p> <p>J. Fauchiez</p> <p>Jacques Borelli (see p. 21) 1781</p>











MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Mouchard</i>	Montauban (1720-1820)	P. B. C.	Nîmes
<i>M. Mat.</i>	Mouchard, 1792		Plautier Boncoirant & Co. 19th cent.
FAZ 1778		MB	La Rochelle
D-L-S	D. Lestrade	B B	last half of the 18th cent.
L	Lapierre	B	
Q	Lapierre et Quinquy c. 1780		
<i>Clermond f^d</i> <i>m</i>	Clermont- Ferrand 1734	E	
<i>Samadet</i>	Samadet 1732	P C	? Pouhet Colin or Chaux
<i>st. ardu</i>	Ardus 1736 —	E	1783
<i>Pichon f</i>	Pichon, c. 1752	-J♦R-	Jean Roland 1780
D	Dupré, c. 1740	MR	= Manufacture La Rochelle
	Montpellier Le Voulant 18th cent.	MARAN	Marans 1740-56
<i>Laurens Basso</i> <i>A Toulouza</i>	Toulouse 1756	R	
NISMES, 1581	Nîmes	M	Sceaux 1736-1813 S P = Sceaux Penthièvre. The anchor refers to the Duc de P. high admiral of France
		SP	
			










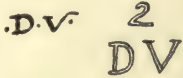
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Aprey 1744- Jarry, painter, and others		Rennes Tortia
		<i>Pierre Le Duc</i>	1834
		<i>Morice (Jean)</i>	1834
		IR PALVADEAV. 1643	Nantes
<i>hirel de choisy pencil</i>	Rennes H. de Choisy 1767		Apt 18th cent.
			Bordeaux Vieillard & Co. 19th cent.
			Lahens and Rafeau
CHOISY FT		A MORREINE Poitiers	Poitiers 1752
			Félix Faucon
Bourgoilliz 1776			Quimper (1690-c. 1800)
<i>pinxit baron a rennes</i>	Baron 1772		Pierre Caussy 1749-82
<i>Michel Derennes</i>	1771		
<i>fait a Rennes Rue Hue</i>	1769		A. de la Hubeaudière 1782-
<i>Luc Bouchereau</i>	1780		
<i>Raymond</i>			








MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
H N P R P	St. Omer 1751-90	DOUAI 	Douai 1780-1820 Leigh & Co. Cream ware in English style
Rh p	Aire 1780 —	4B 1 B Leigh & Co.	
W	? Prudhomme	W i x	
Jankne J.	Vron late 18th cent. Verlingue	I  S	Houzé, de l'Aul- noit & Co. 1784 followed by Halsfort in 1788
Jx Tamart 1696	? Vron	D. C. B R A.	
Fait à Desvres, 1778	Desvres	R.	
J. van der Plas	Dupré-Poulaine 1732 —	HALSFORT	
DP cmo 4P		BLONDEL	
G y h d		Martin Damman	1799-1803
		Castilhon	Castillon late 18th cent.
		EPINAL	Épinal 1760 —
		JL S. PAUL	Premières J. Laval 1783 — St. Paul 18th and 19th cent.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
CREIL	Creil 1794 — Cream ware		Bourg la Reine
 PARIS	Monogram of Stone, Coquerel and Legros, transfer-printers in Paris c. 1830		Veuve Laurier et fils. Rebus of Chapelet, painter. 19th cent.
<i>Angoulême anno, 1770</i>	Angoulême		Tours d'Aigues 18th cent.
	Casamène Early 19th cent. (near Bebançon)	Bergerac	 c. 1753
CAMBRAY	Cambray		Bergerac
EPERNAY	Epernay 17th and 18th cent.	Renac 18th cent.	
JEAN GAUTIER	Vauvert (near Nîmes) c. 1736	<i>Courcelles</i>	Courcelles (Maine), c. 1783
<i>fait a Martres</i>	Martres 1775	<i>Saint Longe</i>	Saint Longe Late 18th cent.
 	Goult 1740 —	<i>Lacouves Gallet de Lignon</i>	Lignon 1787. Copy of Palissy ware
<i>a Moulins</i>	Moulins 18th cent.	 O	Orleans 1753 —
<i>Chollet fecit de Moulain</i>	Bourg la Reine 18th cent.	T3UH FORGES	Forges les Eaux 18th cent. imp.
Bl R BR OP			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
D V	? Mennecy or Rouen 18th cent.		Langeais Landais 19th cent. Style of Palissy
<i>Claude Pelisie</i> 1726	Val Sous Meudon	<i>L'italienne</i>	near Beauvais late 18th cent.
<i>M. Sansont</i> 1738			Batignolles 19th cent. Lesorre
<i>d'Entoine</i> <i>d'engle fontaine</i>	Englefontaine		Rubelles (Seine et Marne) 1836-58
CHANTILLY	Chantilly 18th cent.	A. D. T.	Baron de Tremble 1856 —
 MA	M. Aaron 1845 — porcelain	<i>Manufacture</i> <i>de Saint Clément</i>	Saint Clément 1757 —
M	Mathaux (Champagne) 1751-1800	GALLE NANCY	19th cent.
CH	Ognes (Aisne), 1748-82	<i>Geoffroi</i>	Gien 19th cent.
<i>A Limoges</i> 1741	Limoges		Geoffroi pr. and imp.
<i>Fait a tours</i> 1782	Tours		Bayeux 1810 — porcelain
LOVIS LIAVTE	Avisseau c. 1855	<i>Saint Amans</i>	Lamarque 1835-58
<i>avisseau a tour</i>	imitations of Palissy ware	3 P	Meudon 18th cent.
			

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
SEVRES	Sèvres late 18th cent. Lambert, Levasseur, Clavareau c. 1806— Voisinlieu initials of J. Ziegler (in a double quartrefoil). 19th cent. imp.	<i>Vve. Dumas</i> PULL	Paris 1834-62 Pull, c. 1850 Style of Palissy
 	Paris terracotta " C. Remey 1817	 B V	Th. Deck 1859 — V. Barbizet 1850 — Style of Palissy
<i>Pajou, 1787</i> <i>Claude Remey</i>	Rue Roquette late 18th cent. formerly Olivier 19th cent.	  	Vincennes 1767-71 Hannong : faïence
OLLIVIER A PARIS <i>Masson</i>	J. Petit, at Belleville 1770 — Porcelain M. Gille 1845 — Porcelain biscuit imp.		
 	F. M. Pascal		
PASCAL	c. 1850 —		
 	J. Devers 19th cent.		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
* AP	Paris ? Reverend 1664 — s.p.	VALENCIEN	Valenciennes 1785-97 h.p.
	Saint Cloud late 17th cent. — c. 1773 s.p. p. in blue	L	Fauquez and Vannier
4 S.C T	Trou 1712 — p. in blue and inc.		Fauquet and Lamoinary. p. in blue
CM. +.		 	
12 B.B.	p. in blue		
LL+ 		L L	p. in red
S. P. E.			Chantilly 1725-89 s.p.
F+ M+			p. in red or gold
D A	Lille 1711 — s.p. Dorez. p. in blue		
E LL		Chantilly	
	Leperre Durot 1784 h.p. under patronage of the Dauphin		Mennecy Duc de Villeroys 1735-73 s.p.
fait par Lebrun à Lille	p. in black	D, V f	p. in blue or inc.
Lille W		DC, O	

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
B R	Bourg-la-Reine 1774-89 s.p. inc.		Orléans 1753-70 Soft paste
o B ≠	? Bourg-la-Reine	 	1770 — hard paste. p. in blue
S·X	Sceaux 1749 — s.p. inc.	 St	Inc.
Sx	p. in blue	B C	Bourdon c. 1788 G = ? Gérault
Anchor	Under patronage of the High Admiral, Duc de Penthièvre. Hence the anchor and S. P. = (Sceaux Penthièvre)	 	1790-1811
S.P	Arras c. 1782-88 s.p. p. in blue	BL	Le Brun 1808-11
AR I AA	Etiolles 1768 — Pellevé s.p. and h.p. inc.	XX.	Bordeaux 1770 — Verneuille
P E Pellevé 1770		B..	Boisette 1778. h.p. p. in blue
MP	Monnier 1786 —	C.D c.D.	Limoges h.p. 1783 — Grellet (1783-88)
R R	Marseilles J. G. Robert c. 1777 h.p.	 LIMOGES J.A	? Alluaud 1788 —
R	p. in blue		

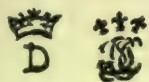
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
CAEN	Caen 1798-1808. h. p. st. in red	MAP	Paris h. p. <i>Faubourg</i> <i>St. Antoine</i> 1773 — Morel
<i>Le françois</i> à <i>Caen</i>			
	Boulogne Haffringue 19th cent. h. p.		<i>Rue de la</i> <i>Roquette</i> Souroux 1773-84
	St. Amand-les-Eaux 19th cent. h. p. and s. p.		<i>Fabrique de la</i> <i>Courtille</i> 1773 — Locré.
	Montreuil 19th cent. h. p.		with letters R, X, W, H, etc. inc.
	Choisy-le-Roy c. 1780 h. p. pr.		Locré and Russinger 1784-94
	Paris h. p. Le Comte de Brancas Lauraguais c. 1758. <i>Faubourg St.</i> <i>Lazare</i> 1769-1810. Mark of P. A. Hannong 1772-75. Cypher of Charles Philippe Comte d'Artois, patron. p. in gold	A	
<i>h</i>		L et R	
		P. R	Pouyat and Russinger c. 1800 —
			<i>Rue de Reuilly</i> Lassia 1774-c. 1800
		CH	Chanou
		pf	<i>Rue du Petit</i> <i>Carousel</i> 1775 —
		P	
		CG	

MARK.

DESCRIPTION.

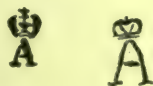
MARK.

DESCRIPTION.



Moitte

M

GROSSE
L'ISLE SAINT DENIS

A.

Housel

GH

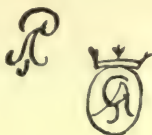
Rue Thirou
à Paris.MANUFRE
de Mer le Duc
d'AngoulêmeMANUFRE
de MM
Guerhard et
Dihl à Paris

Paris

h.p.

Clignancourt,
1775-c. 1790
founded byP. Deruelle under
the patronage of
Monsieur, the
King's eldest
brother. p. in
blue, gold, and
redDe Moitte who
succeeded DeruelleL'isle Saint Denis
c. 1780Fabrique de la
Reine,
Rue Thiroux,
1778 —p. in blue and red :
founded by
Leboeuf.
Cypher of Queen
Marie Antoinette.
Managed by Guy
and Housel after
the RevolutionRue de Bondy,
founded in 1780
by Guerhard and
Dihl under the
patronage of the
Duc d'Angoulême.
st. in red

Dibl.

N...
à
Paris

nast a paris

NAST

DARTE
M RoyalB
Potter
42P B
EB

Paris


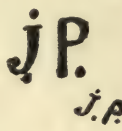


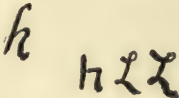

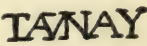

h.p.










Rue de Bondy,
p. in blueMonogram of
G.A.Rue de Popin-
court, 1780 —
Bought by Nast
in 1783

In gold




M. Darté
fl. 1812Pont-aux-Choux
1784-c. 1806
Cypher of Louis
Philippe, the
patron, and
monogram MJ of
the DirectorMonogram of
J. B. Outrequin
de Montarcy
1780 —Rue de Crussol,
1789,
founded by Potter,
an Englishman

p. in blue

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	La Seinie c. 1774-94 h.p. (near Limoges)		Paris h.p. Feuillet 19th cent.
FLEURY	Paris h.p. St. Denis late 18th cent.		<i>Belleville.</i> Jacob Petit 1790 onwards. p. in blue
PONTEINX	Ponteinx 1790-c. 1810 (Landes)		Vincennes h.p. cypher of the patron Louis Philippe, Duc de Chartres, 1767-86
	Paris h.p. <i>Gros Caillou.</i> J. L. Broillet 1762-69 A. Lamarre 1773-		Hannong ? Hannong and Lemaire. p. in blue
F. D. HONORÉ	<i>Boul^d St. Antoine</i> 1785		
F. M. HONORÉ			
R. F. DAGOTY			Vincennes s.p. (1740-56) ? painter's name c. 1750. p. in red. Incised on Vincennes porcelain, 1753
DAGOTY ET HONORÉ	<i>Boul^a Poissonière</i> 1780		
FABRIQUE DE L'IMPERATRICE P. L. DAGOTY	? Paris. In gold		
<i>le Bon halley</i> I	20 <i>Boulevard des</i> <i>Italiens</i>		
<i>Monginot</i>	Pillivuyt & Co. 1817- also at Foëscy		
C. H. PILLIVUYT <i>Manufacture de Foëscy</i>	<i>Faubourg</i> <i>St. Lazare</i> early 19th cent.		
<i>Schoelcher</i>			


MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Sèvres inc. marks on biscuit porcelain. Fernex or Falconet	<i>Brachard aîné</i>	Sèvres 1823
M. G.			1806 initials of repairer
B	Brachard father and son	<i>h. B</i>	
<i>Bor</i>	? Bourdus		Vincennes (1740-56) soft paste. p. in blue
<i>JL</i>	Liance		
<i>RL</i>	? Robert le Lorrain		1753
	Le Riche		Sèvres (1756 onwards) 1756. soft paste made exclusively till 1769, and as well as hard paste till c. 1804; after which hard paste almost entirely.
<i>LR</i>	1771		1777. p. in blue
<i>Pajou</i>	? Tristan, 1769		1772 on hard paste porcelain from 1769
T	? Perrotin, 1774		
P			
BO	Alexandre Brachard		
BD			
<i>A. B6 n F</i>			

Letters, marks, and numbers indicating the year in which Vincennes and Sèvres porcelain was decorated.





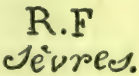

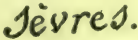

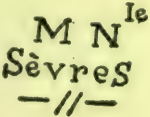






A denotes the year 1753	AA denotes the year 1778	T9 denotes the
B " " 1754	BB " " 1779	IX year 1801
C " " 1755	CC " " 1780	X " X " 1802
D " " 1756	DD " " 1781	11 " XI " 1803
E " " 1757	EE " " 1782	 " XII " 1804
F " " 1758	FF " " 1783	 " XIII " 1805
G " " 1759	GG " " 1784	 " XIV " 1806
H " " 1760	HH " " 1785	7 denotes the year 1807
I " " 1761	II " " 1786	8 " " 1808
J " " 1762	JJ " " 1787	9 " " 1809
K " " 1763	KK " " 1788	10 " " 1810
L " " 1764	LL " " 1789	oz " " 1811
M " " 1765	MM " " 1790	dz " " 1812
N " " 1766	NN " " 1791	tz " " 1813
O " " 1767	OO " " 1792	qz " " 1814
P " " 1768	PP ² " " 1793	qn " " 1815
Q ¹ " " 1769		sz " " 1816
R " " 1770		ds " " 1817
S " " 1771		
T " " 1772		
U " " 1773		
V " " 1774		
X " " 1775		
Y " " 1776		
Z " " 1777		

















Letters denoting the year fell into disuse during the time of the Revolution, and between 1793-1800 such marks were rare. From 1801 the following signs were used.








From 1818-1834 the year was indicated by the last two figures of the date, *e.g.* 18 denotes 1818
19 " 1819 and so on. After 1833 the date is given in full.

¹ To recall the comet of 1769 some of the decorators substituted the mark  for the date-letter Q.


² The insertion of the letters J and JJ in the Sèvres Guide (1909 edition), recently shown to have been used as date-letters, necessitated the alteration of the above tables to correspond.















MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Sèvres 1792-1804 p. in blue and lilac		Sèvres Louis XVIII. 1814-24 the two last numbers of the year added from 1814. pr. in blue
	The First Republic		
	p. in blue		Charles X. 1824-28. pr. in blue
	1800-2 p. in gold and colours		
	1803 to May 8th 1804. Consular period		
	First Empire 1804-9. st. in red		1829-30
	1810-14. pr. in red		1829-30
			Louis-Philippe 1830







MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Sèvres Louis Philippe 1831-34 pr. in blue		Sèvres Second Republic 1848-52 pr. in red
	cypher of Louis Philippe		
			
	pr. in green		Second Empire 1852-4. pr. in red
	marks on wares destined for the Royal Châteaux. pr. in red		T = tendre, with reference to a soft paste made temporarily
			1854-70
			
			Third Republic 1880-89. pr. in red
			1890-












































MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	1871 in red. The cut indicates a spoilt piece		Marks and monograms of painters, decorators, and gilders at Sèvres.
	1900 in green		ALONCLE, birds, etc. 1758-81
	1900-2 in red to indicate the gilding		ANDRÉ, Jules, landscapes, 1843-69
	1902-4 in red		ANTEAUME, landscapes, etc. 1754
	1848 on porcelain made for Ministers pr. in red		APOIL, Alexis, figures subjects 1845-64
			APOIL, Mme., figures, 1864- 1894
	1898-1904 on porcelain made for various Embassies		ARCHELAIS, decorator, 1865-1902
			ARMAND, birds, etc., 1745- 1746
			ASSELIN, portraits, etc., 1750-94
			AUBERT aîné, flowers, 1754-
			AUVILLAIN, ground colours 1877-
			AVISSE, decorator, 1850- 1884
			BAILLY fils, flowers, 1750- 1800
			BALLANGER, decorator, 1902
			BARBIN, decorator, 1824-39
			BARDET, flowers, 1751-1800
			BARRAT, bouquets, etc., 1780-91
			BARRE, detached bouquets, 1780-91
			BARRÉ, flowers, 1846-81
			BARRIAT, figures, 1852- 1883



MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	BAUDOIN, ornaments, 1750-		BOULANGER, flowers, 1754-1800
	BECQUET, flowers, etc., 1748-		BOULANGER fils, subjects, 1770-81
	BELET, E., flowers, etc., 1878-1900		BRACHARD, sculptor
	BELET, L., decorator, 1879-		BRÉCY, decorator, 1880-
	BÉRANGER, figures, 1807-1846		BULIDON, bouquets, 1745-1792
	BERTRAND, bouquets, 1750-1800		BUNEL, Mme., flowers, 1778-1817
	BIEUVILLE, decorator, 1877-		BUTEUX père, flowers, 1756-1786
	BIENFAIT, gilding, 1756-		BUTEUX fils aîné, flowers, 1773-1822
	BINET, bouquets, 1750-1800		BUTEUX fils jeune, subjects, 1780-94
	BINET, Mme. (née Chanou), flowers, 1750-1800		BUTEUX, flowers, after 1800
	BLANCHARD, decorator, 1811		CABAU, flowers, 1848-84
	BLANCHARD, A., decorator, 1878-1900		
	BOCQUET, decorator, 1902-		CAPELLE, borders, 1745-
	BOITEL, gilding, 1797-1822		CAPRONNIER, gilding, 1800
	BONNUIT, decorator, 1858-1894		CARDIN, bouquets, 1749-
	BOUCHER, flowers, 1754-		CARRIER, flowers, 1752-
	BOUCHET, landscapes, etc., 1757-93		CASTEL, landscapes, etc., 1750-1800
	BOUCOT, flowers, etc., 1785-91		CATTEAU, decorator, 1902-1904
	BOUILLAT, flowers, etc., 1800-11		CATON, subjects, etc., 1753
	BOULLEMIER, gilding, 1822-1841		CATRICE, flowers, etc., before 1800
	BOULLEMIER aîné, gilding, 1822-41		CÉLOS, decorator, 1865-1894
	BOULLEMIER fils, gilding, 1802-12		CHABRY, subjects, etc., 1749

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>JD</i>	CHANOU, Mme. (née Durosey), flowers, before 1800	<i>CD</i>	DEVELLY, landscapes, etc., 1813-48
<i>cp</i>	CHAPUIS aîné, flowers, etc., before, 1800	<i>D</i>	DEVICQ, decorator, 1880-
<i>jc.</i>	CHAPUIS fils, bouquets, before 1800	<i>Dh</i>	DEUTSCH, decorator, 1805-1817
<i>LC</i>	CHARPENTIER, decorator, after 1800	<i>D.I.</i>	DIDIER, decorator, 1819-1845
<i>F.C</i>	CHARRIN, Mme., subjects, etc., after 1800		DIEU, Chinese subjects gilding, before 1800
<i>✕</i>	CHAVAUUX père, gilding, 1752-	<i>Φ</i>	DOAT, sculptor, 1878-
<i>jn</i>	CHAVAUUX fils, gilding, etc., 1770-83	<i>K</i>	DODIN, figures, etc., 1754-1803
<i>§</i>	CHEVALLIER, flowers, 1755	<i>DR</i>	DRAUD, Chinese figures and gilding, before 1800
<i>†</i>	CHOISY, de, flowers, etc., 1800-1817	<i>Φ</i>	DROUET, decorator, 1879-
<i>‡</i>	CHULOT, flowers, etc., 1755	<i>D.T</i>	DROUET, flowers, 1828
<i>C.M.</i>	COMMELIN, bouquets, before 1800	<i>✕</i>	DUBOIS, flowers, etc., 1756-
<i>C.C.</i>	CONSTANT, gilding, 1804-1815	<i>AD</i>	DUCLUZEAU, Mme., figures, etc., 1818-48
<i>C.T.</i>	CONSTANTIN, figures, 1823-1845	<i>Dy</i>	DUROSEY, gilding, 1802-27
<i>♪</i>	CORNAILLE, flowers, 1755-1793	<i>D.</i>	DUSOLLE, bouquets, before 1800
<i>K.</i>	COURCY, de, figures, 1866-1886	<i>DT</i>	DUTANDA, bouquets, before 1800
<i>C.</i>	COUTURIER, gilding, 1783-	<i>D</i>	EAUBONNE, d', decorator, 1904
<i>C</i>	COURSJET, decorator, †1886	<i>E</i>	ESCALLIER, Mme., decorator, 1874-88
<i>A</i>	DAMMOUSE, figures, etc., 1862-80	<i>✕</i>	EVANS, birds, insects, etc., 1752-
<i>A</i>	DAVID, decorator, 1852-1882	<i>F</i>	FALOT, birds, insects, etc., before 1800
<i>D.F.</i>	DAVIGNON, landscapes, 1814	<i>HF</i>	FARAGUET, Mme., figures, 1856-70
<i>D.F.</i>	DELAFOSSÉ, figures, 1805-1815	<i>F</i>	FICQUENET, flowers, 1864-1881
<i>D.P.</i>	DESPERAIS, decorator, 1794-1822	<i>✕</i>	FONTAINE, miniatures, etc., 1752
<i>DG</i>	DERICHSWEILER, G., decorator, 1858-84		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	FONTAINE, flowers, 1827-1857		GOMERY, flowers, 1756
	FONTELLIAU, gilding, 1753-	F.G.	GOUPIL, figures, 1863-79
Y	FOURÉ, flowers, before 1800	g e.	GRÉMONT, bouquets, 1770-1781
F	FOURNERIE, decorator, 1903	X	GRISON, gilding, 1749
A.F	FOURNIER, decorator, 1878-		GUILLEMAIN, decorator, after 1800
	FRAGONARD, figures, etc., 1847-69		HALLION, E., landscapes, 1884
	FRITSCH, figures, etc., 1763-1765		HALLION, Fr., gilder, 1866-1895
E.F	FROMENT, figures	j h.	HENRION, bouquets, before 1784
f. f.	FUMEZ, bouquets, 1777-1801	h c.	HÉRICOURT, bouquets before 1800
Gu.	GANEAU fils, gilding, after 1800	W.	HILKEN, figures, etc., before 1800
	GAUTHIER, landscapes, etc., 1787-91	H	HOURY, flowers, 1747-55
	GÉBLEUX, decorator, 1883-	h d.	HUARD, decorator, 1811-1846
J.G.	GÉLY, decorator, 1851-1888	E. h.	HUMBERT, figures, 1862-1870
G	GENEST, figures, 1752	h	HUNY, flowers, 1791-99
†	GENIN, flowers, etc., 1756		JARDEL, decorator, 1886-
g g.	GEORGET, figures, etc., 1802-23	Z	JOYAU, bouquets, before 1800
g d.	GÉRARD, subjects, before 1800	j.	JUBIN, gilding, before 1800
Y.	GÉRARD, Mme. (née Vautrin), flowers, before 1800		JULIENNE, renaissance ornaments, after 1800
	GIRARD, Chinese figures, before 1800	H	LAMBERT, flowers, 1864-96
Gob.R	GOBERT, figures, 1852-91	Lg ^{ce}	LANGLACÉ, landscapes, 1813-44
	GOBLED, decorator, 1902-	h-e R	LA ROCHE, flowers, before 1800
D.G.	GODIN, gilding, 1808-28	H	LASSERRE, decorator, 1896-

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	LATACHE, gilding, after 1800		MAUGENDRE, sculptor, 1881-86
	LE BEL aîné, figures, etc., before 1800		MAUSSION, Mme. de, figures 1860-70
	LE BEL jeune, bouquets, 1780-93		MÉRAULT aîné, decorator, 1754-91
	LE BEL, landscapes, 1804-1844		MÉRAULT jeune, bouquets, 1786-89
	LÉANDRE, subjects, left in 1785		MÉRIGOT, decorator, 1848-1884
	LECAT, ground colours, 1872-		MEYER, A., figures, 1863-1871
	LECOT, Chinese subjects, before 1800		MICAUD, flowers, 1759
	LEDoux, landscapes, etc., 1758		MICAUD, gilding, 1792-1812
	LÉGER, decorator, 1902-		MICHEL, bouquets, before 1800
	LE GUAY, gilding, 1748		MILET, O., decorator, 1862-1877
	LE GUAY, figures, etc., 1778-81		MIMARD, decorator, 1884-
	LE GAY, decorator, 1866-1884		MOIRON, bouquets, 1790-1791
	LEGUAY, miniatures, etc., 1772-1817		MOUGENOT, flowers, 1754
	LEGRAND, gilding, after 1800		MOREAU, gilding, 1809-15
	LEROY, gilding, 1864-88		MORIN, naval and military subjects, 1754
	LEVÉ pere, flowers, etc., 1754		MORIN, gilding, 1888-
	LEVÉ, F., flowers, etc., before 1800		MORIOT, figures, 1830-48
	LIGNÉ, decorator, 1883-		MUTEL, landscapes, 1754
	LUCAS, decorator, 1878-		NIQUET, bouquets, left in 1792
	MAQUERET, Mme. (née Bouillat), flowers, before 1800		NOËL, flowers, etc., 1755
	MARTINET, flowers, 1861-1878		NOUAILHIER, Mme. (née Durosey), flowers, before 1800
	MASSY, flowers, 1779-1806		QUINT, Ch., decorator, 1879-82

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	QUINT, E., coloured grounds, 1888-93		QUENNOY, decorator, 1902
	QUINT, Em., coloured grounds, 1877-89		RAUX, bouquets, before 1800
	PAILLET, figures, 1882-88		RÉGNIER, F., figures, 1820-1866
	PARPETTE, flowers, etc., 1755		RÉGNIER, H., figures, 1825-1870
	PARPETTE, Mme., flowers, etc., 1794		RÉJOUX, gilding, 1862-90
	PARPETTI, Mme., L., flowers, 1789-1825		RENARD, E., decorator, after 1800
	PAJOU, sculptor, 1750		RENARD, H., decorator, 1881
	PELUCHE, decorator, 1880-		RICHARD, Em., flowers, 1869-1900
	PETIT, flowers, 1756		RICHARD, E., flowers, 1838-1872
	PFEIFFER, bouquets, before 1800		RICHARD, F., decorator, 1848-78
	PHILIPPINE aîné, subjects 1780-91		RICHARD, S., decorator, 1832
	PHILIPPINE, flowers, 1787-1791		RICHARD, L., decorator, 1902
	PIERRE aîné, flowers, before 1800		RICHARD, P., gilding, 1849-1881
	PIERRE jeune, bouquets, before 1800		RIOCREUX, I., landscapes, 1824-49
	PIHAN, decorator, 1888-		RIOCREUX, D., flowers, 1807-72
	PITHOU aîné, subjects, before 1800		ROBERT, P., landscapes, 1806-43
	PITHOU jeune, figures, etc., before 1800		ROBERT, Mme., flowers, after 1800
	PLINE, gilding, 1831		ROBERT, J. F., landscapes, 1806-12
	PORCHON, gilding		ROCHER, figures, etc., 1758
	POUILLOT, bouquets, before 1778		ROSSET, landscapes, 1753
	POUPART, landscapes, 1815-45		ROUSSEL, bouquets, before 1800
	PREVOST, gilding, 1754		ROUSSEL, figures, 1842-72

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	SANDOZ, decorator, 1890-		TROYON, decorator, 1802-1817
P.S.	SCHILT, L., flowers, 1822-55		ULRICH, decorator, 1889-1904
S.h.	SCHADRE, birds, etc., before 1800		VAUDÉ, gilding, etc., 1753
	STIEFFERT, figures, 1883-88		VAVASSEUR, arabesques, 1753
E.S.	SIMARD, decorator, 1883-		VIEILLARD, decorator, 1752-90
	SINSSON, flowers, 1780-95		VIGNOL, decorator, 1883-
SSp	SINSSON, flowers, 1820-25	2000	VINCENT, gilding, 1752-91
	STOIX aîné, bouquets, 1752-1792		WALTER, flowers, 1832-82
O	STOIX jeune, flowers, 1752-1792		WEYDINGER, gilding, c. 1814
	SOLON, M., figures, etc., 1862-71		XROWET, flowers, etc., 1750
S.W.	SWEBACH, landscapes, 1806-1814		YVERNEL, landscapes, etc., 1750
	TABARY, birds, 1754	Decorators who signed in full	
	TAILLANDIER, bouquets, 1753-90	ANDRÉ, J., landscapes, 1843-1869	
...	TANDART, flowers, 1755	BALDISSERONI, figures, 1865-1879	
	TARDI, bouquets, 1757-95	BARRIAT, decorator, 1852-1883	
....	THÉODORE, gilding, before 1800	BÉRANGER, J., figures, 1807-1846	
	THÉVENET père, flowers, etc., 1745	BOIS, Th. du., sea subjects, 1842-1848	
jt.	THÉVENET fils, decorator, 1752	BOQUET, landscapes, 1804-1814	
J.T.	TRAGER, J., flowers, etc. 1841-73	BOQUET (Mlle. Virginie), landscapes, 1835-1863	
H	TRAGER, H., decorator, 1887-	BUCQ (Le), landscapes, 1843	
T	TRAGER, L., decorator, 1888-	BULOT, flowers, 1862-1883	
	TRISTAN, decorator, 1879-1882	BRUNEL, figures, 1863-1883	
		CABAU, C., flowers, 1848-1884	
		CÉLOS, J., decorator, 1865-1894	
		COOL (Mme. de), figures, 1870	
		COURCY (de), figures, 1866-1884	

DEGAULT, figures, 1808-1817
 DEMARNE, subjects, 1808-1814
 DEMARNE (Mlle. Caroline), landscapes, 1822-1825
 DENOIS (Mlle. Jenny), portraits, 1820
 DESBOIS, sculptor, 1886-1887
 DEVELLY, C., landscapes, 1813-1848
 DIDIER, decorator, 1819-1845
 DUCLUZEAU (Mme. Adelaïde), portraits, 1809-1848
 DUFRESNE, Henry, figures, 1862
 FONTAINE, flowers, etc., 1850
 FRAGONARD, Th., subjects, 1847-1869
 FROMENT DELORMEL, Eug., figures, 1853-1884
 GALLOIS (Mme.), figures, 1871
 GARNERAY, L., sea subjects, 1838-1842
 GÉLY, J., figures, 1851-1888
 GEORGET, figures, 1803-1806
 GODDÉ, enamels and reliefs, 1861-1863
 HAMON, figures, 1849-1854
 JACCOBER, flowers and fruit, 1818-1848
 JADELOT (Mme. S.), subjects, 1864-1871
 JAQUOTOT (Mme. Victoire), portraits, 1801-1842
 LABBÉ, flowers, 1847-1853
 LAMARRE, landscapes
 LAMBERT, landscapes, 1858
 LASSERRE, decorator, 1896-
 LAURENT (Mme. Pauline), figures, etc., 1850

LANGLACÉ, landscapes, 1807-1844
 LANGLOIS (Polyclès), landscapes, 1847-1872
 LEBEL, portraits, etc., 1804-1844
 LEGUAY, subjects, figures, 1778-1840
 LESSORRE, figures, 1834
 LYNBYE, landscapes, 1841-1842
 MERIGOT, F., flowers, etc., 1848-1888
 MEYER-HEINE, figures, 1862-1868
 MORIOT, figures, portraits, 1830-1848
 PARENT, L.-B., figures, 1816
 PHILIP, enamels, 1847-1877
 PHILIPPINE, still life, 1785-1840
 POUPART, A., landscapes, 1815-1845
 RÉGNIER, landscapes, 1836-1870
 RICHARD, E., decorator, 1858
 ROBERT, landscapes, 1806-1843
 RODIN, sculptor, 1881-1883
 ROUSSEL (P.-M.), figures, 1848-1872
 SCHILT (L.-P.), flowers, 1822-1855
 SCHILT (Abel), figures, 1847-1880
 SOLON (Mlle. L.), figures, 1862-1871
 SWEBACH, landscapes, etc., 1806-1814
 TRAGER, J., birds, etc., 1841-1873
 TREVERRET (de), figures, 1819
 TRISTAN, figures, 1863
 TURGAN (Mme. Constance), portraits, 1834
 VAN OS, flowers and fruits, 1811-1814
 VAN MARCK, subjects, 1825-1862
 VERDIER, J., designer, vers, 1890

SPAIN AND PORTUGAL

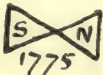


THE manufactory of a tin-enamelled earthenware decorated in blue, manganese and green, or in blue and lustre pigment, or in lustre alone, flourished in Spain from an early date, and was most probably introduced by the Moors. Manises and Valencia were centres of the industry, which was at its best in the fifteenth and sixteenth centuries. In the seventeenth century several Italian potters settled in Spain, and introduced the manufacture of their, then decadent, maiolica there. Later, when French faïence was at its height, some French potters removed to Spain, so that during the seventeenth and eighteenth centuries tin-enamelled wares were made at Alcora, Talavera, and elsewhere, some of which recall the later styles of Italian maiolica, while others resemble French faïence. Wall-tiles with elaborate geometrical patterns of Moorish origin, known as *azulejos*, were largely made in Spain from early times, and formed a special industry.

Porcelain was manufactured in due course in the eighteenth century, the most important factory being that of Buen Retiro, near Madrid, founded in 1760 by the help of workmen and moulds removed from Capo-di-Monte, Naples. The ware was at first a soft paste, but after 1780 a harder magnesian porcelain was made.

Clever copies of Palissy ware and the mottled earthenwares of Staffordshire are made by Mafra, at Caldas, in Portugal.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Hispano-Moresque pottery 15th cent. Valencia	A AL CO- AZ CROS P.c	Alcora Pottery and porcelain 18th cent.
	"	ALCORA ESPANA Soliva	
	15th cent.	FABRICA REAL DE ALCORA AÑO 1735	
	c. 1480	CHRIS-OVALEROS	
	? Manises 1610 (and a hand in a circle)	MOX Fo Fev VC ^o	Painters' marks
	Puente de Arzobispo 16th and 17th cent.	J Albarez f.	Talavera 17th and 18th cent.
Arzobispo		S ★ L	Seville 19th cent.
	Alcora 18th cent.	De la Real Fabrica de Azulejos de Valencia	1836
		Soc de Juana Zamore	? Valencia, 1786
		Real Fabrica de Do Maria Salvador	Disdier 1808

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Seville Early 19th cent.	<u>UIANNA</u> 	Viana de Castello 18th cent.
		Rossi 1785	Coimbra
VEGA	Valladolid ? 18th cent.	MAFRA  CALDAS	Caldas c. 1870 Imitations of Palissy ware
	Sargadelos 19th cent.	[IAG] 	Lisbon c. 1833
	Segovia 19th cent.	 	Buen Retiro (Madrid) 1760-1804. Soft paste till about 1780, and afterwards a hard hybrid porcelain
	Portugal		p. in blue and imp.
M. P.	Porto Pottery of Massarelos 1738-1833		
MIRAGAIA	Miragaia c. 1755		
F, R,	Rato 18th cent.		





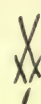




















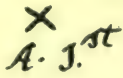







MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Giuseppe Fumo</i>	Buen Retiro Porcelain	<i>L22</i>	Buen Retiro 1804-8
<i>Carl* Gr</i>		<i>S R</i>	
<i>G 97</i>		<i>VM</i>	
JOSEPH GRICC ^r	c. 1763	<i>Velazq^z</i>	
<i>* F</i> O-	c. 1803	NA J. L. HAGRAN DE J. M. PEREIRA	Portugal Lisbon J. Ferreira 19th cent.
		LISBOA 1793	Lisbon
<i>N. D.</i>		 VA	Vista Alegre 1790-
		V.A. 	
R F B PORCELANA E S M C			Malta c. 1844 Stoneware
	1804-8		
			

















THE BRITISH ISLES





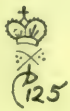











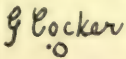

VARIOUS attempts to make porcelain in the neighbourhood of London culminated in factories at Bow and Chelsea, both of which were active as early as 1745. The ware was a soft-paste porcelain, the secret of which had been learnt, no doubt, from French potters. Shortly after 1750 other factories sprung up at Derby, Worcester, Lowestoft, Longton Hall, Bristol, and Liverpool. All the early English porcelains were varieties of soft-paste, some distinguished by the admixture of bone-ash, and others by that of steatite. The only true hard-paste porcelain was made of Cornish materials at Plymouth from 1768-70 and at Bristol from 1770-81. The English porcelains continued to vary under fresh experiments till the end of the eighteenth century, when a more permanent mixture was arrived at by Josiah Spode in Staffordshire. This was the modern English porcelain, made chiefly of China clay and China stone from Cornwall, and bone-ash; it combines the strength of hard-paste with some of the soft mellowness of the old soft-paste porcelain. The decoration passed through regular phases, first copying the Chinese white wares, then the blue and white, then the enamelled Japanese porcelain exported from Imari; next came imitations of the Meissen and Sèvres styles, from the rococo to the pseudo-classical; and at the beginning of the nineteenth century the Japan patterns were revived in a very free rendering of the more elaborate "Imari" designs. After this the potters fell back on imitations of the earlier styles until new life was infused into their work at the end of the last century.

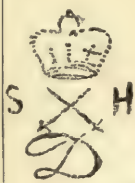

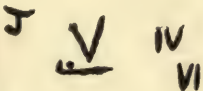


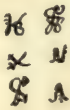
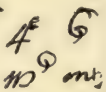


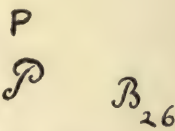
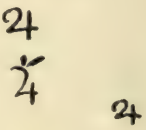
Marked specimens of English earthenware are practically unknown before the seventeenth century. It was then that delft or tin-enamelled ware in the Dutch fashion began to be made, chiefly at Lambeth: this industry spread over the country in the eighteenth century, and considerable factories sprung up at Bristol

and Liverpool. In Staffordshire and at Wrotham in Kent, in Derbyshire and other places the more English method of decorating earthenware with coloured slips was largely practised, and many of the pieces bear the names or initials of potters as well as those of the destined possessors of the pots. At the end of the seventeenth century salt-glazed stoneware was made by Dwight of Fulham, and at Nottingham, and a fine red stoneware after the Chinese *buccaro* was made by Dwight and by Elers in Staffordshire. Early in the eighteenth century the Staffordshire potters became celebrated for a fine, white, salt-glazed stoneware of remarkable thinness and sharpness which is called "salt-glaze" par excellence. This was followed by a lead-glazed earthenware of creamy-yellow tone perfected by Wedgwood in his Queen's ware about 1760. It was decorated, first with splashes and mottlings of green and brown or brownish-purples, and afterwards by painting in enamel colours. Towards the end of the century numerous earthenwares and stonewares were invented or perfected by Josiah Wedgwood and his contemporaries, *e.g.* jasper wares, black basalt or Egyptian black, cane-coloured stoneware, pearlware, etc. ; and in the early nineteenth century a host of iron-stone chinass, improved stone chinass, etc., mostly hard white earthenwares, were invented as cheap substitutes for porcelain. Marks on English pottery are mostly impressed and are often difficult to decipher because the glaze has filled up the hollows of the stamp.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	? John Bacon on Bow porcelain inc.		? Bow or Chelsea c. 1750 p. in blue
	Belleek Co. Fermanagh Ireland 1857- Pr.	 	Bristol 1770-81 h.p. The Meissen cross swords borrowed by Champion. p. in blue.
 	Bow 1745-76 s.p. inc.	 	The numbers 1-17 probably indicate different painters.
	p. in red	 	Bone and Stephens are said to have been 1 and 2
 		 	
 	p. in blue		Plymouth and Bristol marks combined
 			A leaf painted over the word 'Bristoll' in raised letters
	? Monogram of Th. Frye. This and the trident-shaped mark above also occur on Worcester Porcelain		Tebo, modeller (see above) inc.
			
	Tebo modeller inc.	Bristoll	In low reliefs. Mark of an early factory, c. 1750
	? Bow		Caughley 1772-1814 s.p. p. in blue
		  	These works were absorbed by Coalport. S = Salopian. Disguised numeral resembling an Oriental mark

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
          SALOPIAN	Caughley 1772-1814 s.p. p. in blue	            	Chelsea c. 1745-84 s.p. Period I. c. 1745-50 triangle mark inc Period II. 1750-c. 1753. Anchor in relief on an oval pad Same mark out- lined in red Anchor in blue Period III. c. 1753-8. Anchor in red Period IV. 1759-70. Anchor in gold Roubiliac, sculptor. inc. Early mark copy- ing a Chinese sea p. in red Period V. 1770-84 Chelsea-Derby period, during which Duesbury of Derby owned the works p. in gold and colours
      JOHN ROSE & CO. COLEBROOK DALE 1850 ENGLAND  COALPORT A.D. 1750   Coalport.	? Caughley Caughley and Coalport 1780 onwards CBD = Colebrookdale Monogram of C. S. with letters C = Caughley, S = Swansea, N = Nantgarw, factories absorbed by Coalport ; used since c. 1860 Modern mark pr. Imitation of Sèvres on blue printed ware		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
 Donovan's Irish Manufacture	Donovan of Pool- beg St., Dublin, decorated Minton and other porcelains c. 1800 p. in red	 	Derby pr. in red Bloor period 1811-44 pr. in red
   N ^o 384 & N ^o 363 J D  N W ^o 10 2 Size G  	Derby s. p. p. blue 1770-84 Crown Derby mark painted in colours c. 1782 onwards. Early marks in blue, puce, or gold, later in red Incised on figures and vases, pattern numbers and workmen's mark added	      	pr. in red pr. in red on imitations of Sèvres Derby porcelain with Meissen mark Rare mark in blue, on porcelain printed by Hold- ship at Derby c. 1764 Copy of Chinese tripod mark Cocker, figure maker at Derby early 19th cent. and in London c. 1840- inc.
	inc. inc. Monogram of Duesbury and Kean, 1795-7 p. in colour	 	King Street c. 1850 after the closing of the old factory pr.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
  S & G 49 Shore & Co Allen Lowestoft     	Derby King St. c. 1870 Initials of Stevenson and S. Hancock pr. in red Mark of the Royal Crown Derby Factory in Osmaston Rd. 1876- pr. Isleworth Shore & Goulding 1760-c. 1800 s.p. p. in colour Lowestoft 1757-1802 s.p. Allen, painter late 18th cent. Numbers (7 to 25) and workmen's mark on Lowestoft porcelain. p. in blue Imitation Chinese marks. p. blue	 <i>J. Sadler, Liverpool</i> <i>Sadler, Lip^l</i> <i>Sadler, Lip^l, enam^l</i> <i>Evans, sculpsit</i> <i>Gilbody, maker</i> HERCULANEUM NANT-GARW C.W. G   <i>Billingsley</i> <i>Mansfield</i> 	Lowestoft copies of Worcester marks. Liverpool Sadler and Green printers, 1756-99 (see p. 103) c. 1770 Herculaneum works c. 1800-41 (see p. 103) Nantgarw China works. Co. Glamorgan 1811-14 and 1817-19 s.p. mark imp. Pinxton (Derbyshire) s.p. 1796-1812. p. in colour ? initial of Billingsley Billingsley decorated various wares at Mansfield in 1801 Plymouth h.p. 1768-70. works removed to Bristol in 1770 and converted into the Bristol China manufactory in 1773. p. in blue and colours

MARK.

DESCRIPTION.

MARK.

DESCRIPTION.



*Rockingham Works
Brameld*

BRAMELD

Rockingham

Porcelain
made by
Brameld
1820-42
pr.

in a wreath

Staffordshire

*Longton Hall
Littler & Co.
1752-58 s.p.
p. in blue*

DL

J F

N



Spode

SPODE

*Spode
felspar
Porcelain*



Copeland was
Spode's
London
agent and
afterwards
partner



M. B.

MINTON & BOYLE

M. & Co.

MINTON

*New Hall
c. 1781-1825
s.p.*

pr. in red

*Stoke-upon-
Trent
Spode
1797-1833*

p. in colours
and gold

in a wreath

pr.



DAVENPORT
LONGPORT



*Warburton's Patent
887*

Lane End, July 1787

TURNER

Turner's Patent

Staffordshire

*Stoke-upon-Trent
W. Copeland
bought Spode's
business in 1833*

Garrett a partner
1835-47
pr.

Minton
1796 onwards
p. in colour
The ermine mark
after 1851.

Minton and Boyle
1836-42 imp.

since 1861
imp.

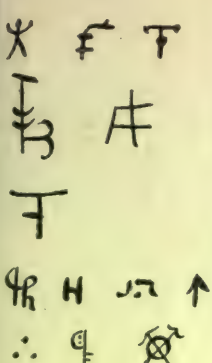

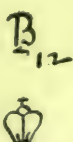
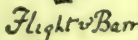

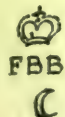

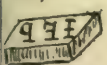




Modern mark
pr.






*Longport
Davenport
1794-1887
pr. in red*

P. Warburton
New Hall
patent for print-
ing in gold, 1810




W. & J. Turner
of *Lane End*
with or without
Prince of Wales'
feathers. Patent
for improvements
in porcelain, 1809





MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
 <p>M. MASON</p>	<p>Staffordshire M. Mason at <i>Lane Delph</i> c. 1804 pr. imp.</p>	<p><i>Decorated by</i> SWANSEA <i>H. Morris</i></p>	<p>Swansea Morris continued to paint porcelain of various kinds at Swansea after 1824 1809-20 (cf. p. 104)</p>
<p><i>Shorthose & Co</i> CC</p>	<p><i>Hanley</i> c. 1820 p. in blue</p>		<p>Worcester 1751 onwards s.p. crescent used alone from c. 1751-1793 p. and pr. in blue</p>
<p>RILEY 1823</p>	<p><i>Burslem</i> 1814-26 imp.</p>		<p>on painted and blue printed wares</p>
<p>WEDGWOOD</p>	<p>Stencilled in red or blue, 1805-15 (cf. p. 113)</p>		<p>c. 1751-1783. Imitations of Oriental marks. p. in blue</p>
 <p>W. T. ENGLISH PORCELAIN J. R. & Co.</p>	<p>Occurs on porcelain made by Hilditch (see p. 111) and others</p>		
	<p>Ridgway 1814-55 pr.</p>		
 <p><i>Swansea</i></p>	<p>Early 19th cent.</p>		
<p>SWANSEA</p>  <p>SWANSEA</p> 	<p>Swansea 1814-24 s.p. p. in red</p>		<p>Copy of the Chinese jade mark</p>
	<p>1815-18 imp.</p>		<p>Copies of Meissen, Chelsea, Sèvres, and Tournay marks</p>
			


MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
       <i>R Hancock fecit Worcester</i> <i>Rl, Worcester</i>  <i>O Neale 1769</i>	<p>Worcester s.p. Workmen's marks 1751-83</p> <p>Similar marks occur on Lowestoft and Bow porcelains. p. in blue</p> <p>Flight period 1783-93. The mark FLIGHTS incised occurs rarely. B incised for Barr (1793-1803). Flight & Barr 1793-1807</p> <p>Barr, Flight, and Barr, 1807-13</p> <p>Flight, Barr, and Barr, 1813-40</p> <p>1851-62. This mark under a crown 1862 onwards. pr.</p> <p>Marks of R. Hancock (1756-74), engraver. The anchor for ? R. Holdship</p> <p>On printed ware</p> <p>Painter of animals. (Monogram of JD for John Donald- son, also occurs on vases, c. 1768)</p>	<p><i>Chamberlains Worcester</i></p> <p>CHAMBERLAIN</p>  <i>George Grainger Royal China Works Worcester</i> <i>Grainger Lee & Co Worcester</i>   	<p>Worcester Chamberlain's factory, 1789- 1840</p> <p>With other marks giving the address of the London house</p> <p>pr.</p> <p>Grainger's factory 1801-1888</p> <p>pr.</p> <p>1896-1905 pr.</p> <p>pr.</p>




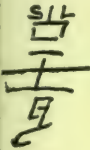
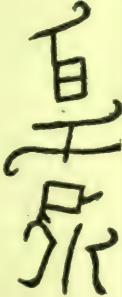


MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
Absolon Yarm	Yarmouth a decorator late 18th cent.		North Hylton 1762—moved to Newcastle in 1817
	Hull 1826-41 pr.		Stockton-on- Tees W. Smith & Co. 1820- pr.
DAWSON & CO. O	Hylton 1800- imp.		
FERRYBRIDGE.	Ferrybridge 1792-early 19th cent.		
F. WEDGWOOD.			
WEDGWOOD & CO.		W. S. & Co. QUEENS WARE STOCKTON	
Tomlinson & Co.	1796-		
FELL, NEWCASTLE	1792-96 and 1801-34	W. S. & Co. WEDGWOOD	also S. & W.
	Newcastle 1817-		Newcastle St. Antony's. c. 1780-
	Middlesboro 1831-44 imp.	SEWELLS & DONKIN	Sunderland 1800-
		DIXON, AUSTIN & CO. SUNDERLAND	
J. PHILLIPS HYLTON POTTERY		I. W. & Co. PHILLIPS & CO.	
SCOTT Brothers & Co.			Rockingham 1765-1843 (cf. p. 99) (the same in a wreath)
Moore & Co. Stoneware Southwick	Southwick 1789-	ROCKINGHAM BRAMELD	
		MORTLOCK'S CADOGAN	Early 19th cent.
	Wear Pottery 1803-	DON POTTERY	Swinton 1790 onwards





MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Swinton Don Pottery 1790 onwards		Liverpool Pennington 18th cent. p. in blue
D. D. & Co. CASTLEFORD	Castleford late 18th cent. onwards. David Dunderdale & Co. (1803-21)	<i>J. Sadler, Liverpl^t</i> <i>Sadler, sculpt^e</i> <i>Green, Liverpl.</i>	Sadler and Green, printers and potters 1756-99. Sadler retired about 1774
	interlaced Ds ? David Dunderdale	<i>J. Johnson</i>	Engraver c. 1790
HARTLEY, GREENS & CO. LEEDS * POTTERY	Leeds c. 1760-1878 imp.	HERCULANEUM POTTERY	Herculaneum pottery 1794-1841
			pr. ..
L. P.	Leeds Pottery		pr. ..
R. B. & S.	R. Britton and Sons 1863-78		pattern mark on Liverpool ware pr.
	L for Leeds (in a quatrefoil within a circle)	BELPER & DENBY BOURNE'S POTTERIES DERBYSHIRE	Belper 1800-34. Denby 1812 onwards
Nottn. 1703	Nottingham stoneware	J. BOURNE & SON BOURNE'S POTTERIES DENBY & CODNOR PARK DERBYSHIRE	Codnor Park Pottery taken by Bourne in 1833 and closed 1861
Made at Nottingham ye 17th day of August A.D. 1771			



MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
J. OLDFIELD & CO.	Chesterfield		Bristol
S. M. 1726	Derby slip ware. ? Samuel Meir		said to be the monogram of Richard Frank at Brislington in lustre late 18th cent.
R S	Richard Meir	<i>J. Eaves, Bristol</i>	on earthenware early 19th cent.
<i>John Meir, 1708</i>		<i>J. Doe, 1797</i>	painter
S S <i>By Stephen Shaw</i> 1725	incised	W. F., 1848	W. Fifield, painter (b. 1777, d. 1857)
I H	Joseph Heath c. 1770 cream ware	POUNTNEY & ALLIES	1816-35
<i>Pot Works in Derby</i>	pr. c. 1770	POWELL, BRISTOL	Mid. 19th cent.
<i>Radford Sculpsit</i>		<i>Marthar Wilkinson</i> <i>Bristol Pottery, 1808</i>	painter : mark incised
	Lowesby c. 1835 imp.	<i>Pardoe, fecit, Bristol</i>	1809-20
<i>W J</i>	Bristol delft ware 18th cent.	WINCANTO <i>Nathaniel Ireson, 1748</i>	Wincanton delft ware c. 1730-50
<i>F</i>	? Flower	P. P. COY. L. <i>Stone, China</i>	Plymouth Pottery Co. c. 1850
<i>1761 Bowen fecit</i>	p. in blue	T. M. 1790	Donyat (Somerset) graffiato ware
	cream ware 1786-c. 1840	J. G. Mkr. 1669	Welsh graffiato ware
<i>+</i>	? Bristol	<i>James Daves</i> <i>Pencoyd</i>	Pencoyd Glamorganshire 1822
		<i>Cambrian Pottery</i>	Swansea earthenware 1769-1870





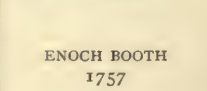




MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
CAMBRIAN	Swansea Cambrian Works 1769-1870. invented c. 1790	RICHARD NORMAN	Chailey (near Rye) 1842
OPAQUE PORCELAIN		I. L. 1638	Wrotham (Kent) slip ware probably initials of the potters
SWANSEA		G. R. 1651	
DILLWYN & CO.	1801-17 and 1824-50	I. W. 1656	
<i>Swansea</i>		H. I. 1669	? Jull
DILLWYN'S ETRUSCAN WARE	1845-6	N. H. 1678	
BEVINGTON & CO. SWANSEA	1817-24	I. F. 1697	
	pr.	IE WE 1699 WROTHAM	Mortlake early 19th cent.
	Glamorgan Works Baker, Bevans and Irwin 1816-39	S & G	Isleworth Shore and Golding 1760-1830
OPAQUE CHINA B & B 4	pr.	<i>Fulham Pottery</i>	Fulham early 19th cent. mark
<i>Rye (Sussex) Pottery</i>	Rye c. 1790 onwards Caddborough Works	<i>T. Wetherill Modeler No. 1 Cleaver St., Lambeth, London</i>	Lambeth stoneware 19th cent.
	Bellevue Works 1869 onwards		c. 1837 imp.


MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Doulton & Watts Lambeth Pottery</i>	Lambeth 1820-58 stoneware	CARTWRIGHT	Staffordshire c. 1650
J. & M. P. B. & Co.	Glasgow Bell and Co. 1842-	JOSEPH GLASS	1703
SCOTT PB 6	Portobello late 18th cent. onwards	<i>Thomas Heath, 1677</i>	? Derby
	Dublin cream ware c. 1770	<i>Job Heath, 1702</i>	"
<i>Dublin</i>		<i>Joshua Heath, 1771</i>	"
WOODNORTH & CO.	? Staffordshire 1818	<i>Richard Meir</i>	c. 1708
<i>Engraved by James Brindley</i>	Staffordshire	<i>John Meir, 1708</i>	
Belfast 1724 M H•R 1724	Belfast on delft ware	<i>Richard Mare, 1696</i>	
<i>John Pidler his hand</i>	Fremington (N. Devon) Fishley's factory c. 1860	<i>Richard Meer, 1680</i>	
<i>John Hoyle</i>	Bideford c. 1860	W. RICH, 1702	
<i>John Phillip Hoyle</i>	1852 graffiato and slip wares	TH. SANS, 1650	? Wrotham
		R. SHAW, 1692	
		JOHN SIMPSON, 1735	
		RALPH SIMPSON	c. 1700
		WILLIAM SIMPSON	1685
		THOMAS TOFT, 1671	
		RALPH TOFT, 1676	
		JAMES TOFT, 1705	
		CHARLES TOFT	Modern
		RALPH TURNOR, 1680	
		WILLIAM TALOR	
		GEORGE TAYLOR, 1690	
		JOHN TAYLOR, 1700	
		JOHN WRIGHT, 1707	
		JOHN WEDGWOOD 1691	All in this column are makers of slip-ware








MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
     	<p>Staffordshire</p> <p>On red stoneware made by Elers at Bradwell (1690-1710) and afterwards by many 18th cent. potters imp.</p> <p>On a black teapot supposed to have been made by Twyford early 18th cent.</p> <p>? Twyford's mark inc.</p> <p>Saltglaze</p> <p>c. 1745 marks on saltglaze are very rare</p> <p>? William Taylor & Co. c. 1760</p> <p>Stoke-upon-Trent</p> <p>1770-1833</p> <p>pr.</p> <p>cf. p. 99</p>	<p>M. & C.</p> <p>B. B. <i>New Stone</i></p> <p>M. & B.</p> <p>MINTON</p>  <p>R. WOOD</p> <p>36 Ra Wood Burslem</p> <p>ENOCH WOOD</p> <p>ENOCH WOOD & CO.</p> <p>WOOD & CALDWELL BURSLEM</p>  <p>LAKIN</p> <p>LAKIN & POOLE</p> <p>R. POOLE</p> <p><i>Drab Porcelain</i></p> <p>J. LOCKETT</p> <p>W. S. KENNEDY</p> <p>J. MACINTYRE</p> <p>MOSELEY</p>	<p>Stoke-upon-Trent</p> <p>1793 onwards Minton and Co.</p> <p>Minton and Boyle</p> <p>See p. 99</p> <p>c. 1824 pr.</p> <p>Burslem</p> <p>Ralph Wood b. 1716, d. 1772 and his son of same name b. 1748, d. 1797. b. 1759-d. 1840</p> <p>1790-1818</p> <p>1770-1795</p> <p>..</p> <p>1795-</p> <p>? made by Lakin</p> <p>c. 1786-1829</p> <p>c. 1838</p> <p>c. 1811-1857</p>
<p>W. T. & Co.</p> <p>SPODE C</p> <p><i>Spode</i></p>  <p>Stone-China</p>			







MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
OPERATIVE UNION POTTERY	Burslem 19th cent.	RILEY'S SEMI-CHINA	Burslem Early 19th cent.
MACHIN & POTTS <i>Burslem, Staffordshire</i>	1834	ALCOCK AND CO. HILL POTTERY BURSLEM	1826 at Cobridge. c. 1850 at Burslem
P. B. & Co. .	With crown and wreath. Pinder, Bourne and Co.	S. A. & Co.	Hanley and Shelton Astbury, jun. (c. 1760-80)
	Middle 19th cent.	ASTBURY	Voyez, sculptor and potter, also worked for Wedgwood and Palmer
I. DALE. BURSLEM	c. 1800	J. VOYEZ <i>Voyez Sculpt</i> 1769	c. 1780
T. & R. B.	Boote 1850-	VOYEZ & HALES, <i>Fecit</i>	
	Late 18th cent.- 1842		1760-78 imp.
STONE CHINA JAMES EDWARDS & CO.	1842 onwards	II. P.	
DALE HALL J. E. & S.		NEALE & PALMER	1778-80
WALTON	1806-39		imp. c. 1778
<i>Edge & Grocott</i>	? Burslem 19th cent.		
ANTHONY SHAW BURSLEM	1850-		
STEEL BURSLEM	1766-1824	NEALE & WILSON Neale & Co.	1780-87


MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
WILSON	Hanley		Hanley
	R. Wilson till 1802 D. Wilson & D. Wilson and Sons till 1820		Meigh, Old Hall Hanley 1770-1860
<i>John Daniel, 1775</i>		INDIAN STONE	
<i>S. Daniel, Stoke</i>	Engraver	CHINA	
<i>Wolfe & Hamilton Stoke</i>	c. 1790	OPAQUE PORCELAIN	„
<i>E. Mayer</i>	1770-1813	ENAMEL PORCELAIN	„
<i>E. Mayer & Son</i>	1813-1830	SALT	c. 1820
<i>Joseph Mayer & Co.</i>	Early 19th cent.	EASTWOOD	W. Baddeley of <i>Eastwood</i> : 18th and early 19th cent.
T. J. & J. MAYER	c. 1830 onwards	T. SNEYD HANLEY	Early 19th cent.
MAYER BROS.	„	MANN & CO. HANLEY	1857-8
<i>Mayer & Elliot</i>	„	KEELING, TOFT & CO.	Early 19th cent.
<i>Published by C. R. BOOTH & CO. Hanley, Staffordshire</i>	1839	JOHN RICKHUSS AND CHARLES TOFT	c. 1854
E I B	Birch late 18th cent.	S. HOLLINS	1774-1816
BIRCH		T. & J. HOLLINS	Successors of S. Hollins
SHORTHOSE & HEATH	c. 1800	WARBURTON	c. 1780-1826
SHORTHOSE & CO.	c. 1821	HACKWOOD	1842-56
HEATH		C. & H., <i>Late HACKWOOD</i>	Cookson and Harding


MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
HARDING	Hanley Middle 19th cent.		Hanley Mason's iron-stone china was patented in 1813 pr.
FLETCHER & CO. SHELTON	1786-1810 block printers		
W. STEVENSON HANLEY	1828		
R. M. W. & Co.	Ridgway, Mosley, Wear, and Co.		Ashworths bought up Mason's works and rights, 1859
<i>Ridgway</i>	1794 onwards		
<i>Ridgway & Sons</i>	1802-14	ENOCH BOOTH 1757	Tunstall
	pr.	A. & E. KEELING	Early 19th cent.
		CHILD	c. 1763
	afterwards Brown, Westhead, Moore, and Co. 1855- pr.	BOWERS	19th cent.
G. BAGULEY, HANLEY	1810		pr.
MASON'S CAMBRIAN ARGIL	Lane Delph late 18th cent.		
M. MASON	C. J. Mason and Co. 1825-51. The words "Granite China" and a view of the works also occur with this mark.		
FENTON STONE WORKS C. J. M. & Co.			














MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
ADAMS	Tunstall 1787 onwards	<i>W. Greatbatch</i> <i>Lane Delf</i>	Lane End 1778
W. ADAMS & SON			
W. A. & S.		<i>Radford</i>	Engraver (cf. p. 104)
W. A. & Co.			A feather in a crown and word CAMBRIA on a ribbon accompany this mark early 19th cent.
MARSHALL & CO. 6	Early 19th cent.	C. HEATHCOTE & CO.	
	Hilditch and Son early 19th cent. pot. and porc.	MYATT	c. 1800
A. STEVENSON WARRANTED STAFFORDSHIRE	19th cent.	<i>T. Harley, Lane End</i>	c. 1800
HALL	Early 19th cent.	HARLEY	
T. GREEN	Fenton c. 1835	<i>Aynsley, Lane End</i>	c. 1790
S. GREENWOOD	1770-80	<i>Lane End</i>	
PRATT	c. 1800 onwards	<i>B. Plant, Lane End</i>	Late 18th cent.
F. and R. PRATT & CO. FENTON	Lane End 1762-1803 Prince of Wales' feathers also added to this mark	BAILEY & BATKIN	c. 1815
TURNER		M. & N. 264 <i>Mayr & Newbd</i>	Early 19th cent.
W. & J. TURNER		CYPLES	c. 1786
TURNER & CO.		CHEATHAM & WOOLLEY	Early 19th cent.
J. MIST, 82 FLEET ST., LONDON	London agent		












MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<i>Thomas Wooley</i>	Lane End inc.	JONES & WALLEY	Cobridge 1835-60
G. R. 1811		J. & R. G.	John and Robert Godwin c. 1843
	Longport 1794-1887 imp.	<i>Elkin, Knight & Co.</i>	Lane Delph 19th cent.
	pr.		Etruria and Burslem. Wedgwood, on red stoneware c. 1760 imp.
			On cream ware c. 1760 (The letters irregular)
	pr.	<i>Wedgwood</i>	In varying sizes from 1760 onwards
PHILLIPS, LONGPORT	cf. p. 99	WEDGWOOD	
		WEDGWOOD	
		<i>Wedgwood</i>	
		W & B	
	1819-29		1768-80
	1760-19th cent.		
Cobridge 18th cent.			
R. DANIEL		WEDGWOOD & BENTLEY	In varying sizes
	1802-1840 imp.	<i>Wedgwood & Bentley</i>	"

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
WEDGWOOD & SONS	Etruria Rare mark c. 1790		Staffordshire (miscellaneous) Registration mark used on Minton, Copeland, and other wares from c. 1850
JOSIAH WEDGWOOD <i>Feb. 2, 1805</i>	Very rare	F. MEIR <i>Crystal Ware</i>	Tunstall c. 1842 19th cent. ? Davenport
	Various commas, dashes, numbers and single letters occur on the earlier wares		19th cent.
OSX	Three letters combined at random occur after 1868	BATTY & CO. <i>Mohr and Smith Patentees</i>	19th cent.
WEDGWOOD ETRURIA <i>Wedgwood Etruria</i>	In varying sizes c. 1840	J. CLEMENTSON <i>Ironstone, Tillenbergh</i>	With a phoenix. Hanley, c. 1845
WEDGWOOD	Stencilled on porcelain 1805-15 and again after 1879	<i>hunt</i>	?
	Painter, 1859-75	DUCROZ & MILLIDGE	c. 1850 In a garter enclosing the Royal crown
	From 1891. <i>England</i> added on porcelain exported to United States pr.	ROYAL TERRACOTTA PORCELAIN	Early 19th cent.
	The Wedgwood marks are nearly all stamped. A single letter indicates the year on modern wares	BOTT & CO. REGINA H. & G. <i>Sampson Lovends</i> 1786	Holland and Green, Longton after 1853 ? Tunstall
WEDGWOOD ENGLAND			













MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Staffordshire	U.S.A.	America
<i>J. Hollingshead</i>	c. 1750	<i>Mr. Clarkson Crolius</i> 1798	Potter's Hill New York
BARKER	Fenton 18th cent. (also on Newcastle ware 19th cent.)	PAUL CUSHMAN	c. 1809 Albany, N.Y.
BAYLON	late 18th cent.	NORTON & FENTON BENNINGTON VT	(in a circle) Vermont 1839-
<i>S. Smith</i>	c. 1770	LYMAN FENTON & CO.	c. 1848
B	? Boot or Booth on lustre ware c. 1815	ROOKWOOD POTTERY CIN. O.	Rookwood Pottery, Cincinnati, Ohio established, 1877
RAINFORTH & CO.	19th cent.	R.P.C.O.M.L.N.	Rookwood Pottery, Cincinnati, Ohio, Maria Longworth Nicholas
PROUDMAN	"		"
		E. & W. BENNETT CANTON AVENUE BALTIMORE, M.D.	c. 1846
		STONE CHINA K.T. & K.	(and a buffalo) Knowles, Taylor, and Co., East Liverpool, Ohio, 1870-
		HARKER, TAYLOR, & CO. H.P. Co.	Harker Pottery Co., East Liver- pool, 1840-

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
P	Philadelphia Bonnin & Morris Southwark c. 1770 p. in blue : cream ware	<i>William Ellis Tucker</i> <i>China Manufacturer</i> <i>Philadelphia</i> 1828	Philadelphia b.p. porcelain
<i>J. Smith</i> 1799	<i>Bucks Co., Pa.</i> Joseph Smith pottery 1767-1800	<i>Tucker & Hulme</i> 1828	
<i>H R</i>	Henry Rondebush 1811-16 <i>Montgomery Co.</i> Pa.	<i>Jo^s Hemphill</i>	1832-36
<i>Henry Rondebush</i>	"	W W	workman's marks inc.
<i>ST</i>	Samuel Troxel 1823-33 graffiato pottery	m	Walker
<i>CS</i>	Georg Hübener graffiato pottery 1785-98	F	Morgan
IT	I. Taney <i>Bucks Co.</i> c. 1794	H	Frederick
<i>Johan</i> <i>Drey</i> 1889	Johan Drey	V	Hand
AH PM	Initials of potters in Pennsylvania	CS	Vivian
H.T.IS.T.	<i>Montgomery Co.</i> J. Scholl, of Tyler's Port c. 1830 a fuchsia imp.	<i>Smith, Fife, & Co.</i> <i>Manufacturers, Phil^a</i>	C. J. Boulter
		RALPH B. BEECH PATENTED JUNE 3, 1851 KENSINGTON, PA.	Porc. c. 1830
		AM. POTTERY MANUF ^G CO. JERSEY CITY	Kensington, Pa.
		D. & J. <i>Henderson, Jersey City</i>	Jersey City, N.J. (on a flag) pr. 1833-
		A. P. M. & Co.	In a circle c. 1829
		MERCER POTTERY TRENTON, N.J.	American Porcelain Manu- facturing, Co. Gloucester, N.J. 1854-57
			Trenton, N.J. semi-porcelain 1868-










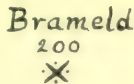



MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
BISHOPS WALTHAM	Hants on terra cotta 1862-66		Marks of decorators of Lancastrian pottery. Lewis F. Day (designer)
CROSSLEY COMMONDALE	Yorks on terra cotta 1880-83		John Chambers
R. W. MARTIN <i>Fulham</i>	On artistic stoneware		Richard Joyce
	Louis Marc Solon: on porcelain decorated in <i>pâte-sur-pâte</i> : at Sèvres, and after 1870 at Minton's, <i>Stoke-upon-Trent</i>		Walter Crane (designer)
	Marks on Lancas- trian lustred and <i>flambé</i> pottery made by Pilkington and Co. at Clifton Junction Manchester . VIII = 1908		C. E. Cundall
VIII			Dorothy Dacre
	Mark of G. M. Forsyth		Jessie Jones
	Mark of W. S. Mycock		Gwladys Rodgers
			Annie Burton





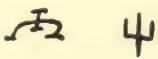



MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<p>Bernard Moore. Stoke-upon-Trent Staffs. on Flambé glazed ware</p>		<p>Wileman and Co. Foley Potteries Longton, Staffs.</p>
	<p>Ridgway. Shelton, Staffs.</p>		<p>E. J. D. Bodley. Burslem, Staffs.</p>
	<p>Aller Vale and Watcombe Art Potteries, S. Devon. Mark also ALLER VALE</p>		<p>Brownfields Pottery Cobridge, Staffs.</p>
	<p>Royal Essex Pottery, Castle Hedingham Essex</p>		
	<p>W. Howson Taylor. Ruskin Pottery, Birmingham</p>		<p>J. Dimmock and Co. Hanley, Staffs.</p>
	<p>Torquay</p>		<p>Old Hall Porcelain Works Hanley, Staffs.</p>
	<p>Tooth and Co. Bretby Pottery near Burton-on-Trent</p>		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	W. Adams and Co. Tunstall Staffs.		T. and R. Boote. Burslem Staffs.
			Booths, Ltd. Tunstall Staffs.
	H. Alcock and Co. Cobridge Staffs.		Brannam. Barnstaple Devon
	John Aynsley and Sons Longton, Staffs.		Foley China Works Fenton, Staffs.
	W. Ault. Swadlincote near Burton-on-Trent		Burgess and Leigh. Burslem Staffs.
	Bishop and Stonier. Hanley, Staffs.		Burslem Pottery Co. Staffs.
			T. C. Brown- Westhead, Moore and Co.




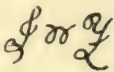

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Cochran and Fleming. Glasgow		Doulton and Co., Ltd., Burslem.
	Doulton and Co. Lambeth		"
	Doulton and Co., Ltd., Lambeth.		"
	"	ROYAL DOULTON FLAMBE	"
	"	DOULTON'S	"
	"		Elton, Sunflower Pottery Clevedon, Som.
			Charles Ford. Burslem, Staffs.
			Th. Forester and Sons. Longton, Staffs.




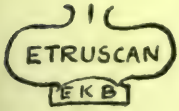

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Furnivals, Ltd. Cobridge, Staffs.		Lovatt and Lovatt. near Nottingham
	W. H. Goss. Stoke-upon-Trent Staffs.		J. Macintyre and Co., Burslem, Staffs.
	W. H. Grindley and Co. Tunstall		A. Meakin, Ltd. Tunstall, Staffs.
	G. Jones and Sons. Stoke-upon-Trent Staffs.		J. and G. Meakin. Hanley, Staffs.
	Locke and Co. Worcester		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Bow A in blue anchor, etc. in red.		Derby-Chelsea See p. 96
	imp. ? Tebo		Derby late 18th cent.
	in blue on figures		Bristol p. 95
	inc.		Lowestoft p. 98
	in red with crescent in blue	<i>J Hughes fecit</i>	on transfer print ? Liverpool p. 98
			Pinxton in red
	Coalport on the same piece		
<i>Salopian</i>			imp.
	See p. 96		in puce
C.B. DALE		<i>Rockingham Brameld Manufacturers to the King</i>	Rockingham pr. in pink p. 99
<i>C Dale</i>			
	? Tebo		inc. on a figure
			inc.
	? Chelsea inc.	<i>New Hall Shelton.</i>	New Hall 1799 p. in colour
	? Chelsea or Derby inc.		
	inc. on a ? Chelsea jug	BOYLE	Stoke-upon-Trent c. 1830 imp.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	? Church Gresley c. 1800 inc.	 <i>Flight</i>	Worcester 1783-93 (See p. 101)
<i>Anchors</i> 	Worcester on blue printed ware, c. 1770	<i>F x B</i>	Flight & Barr inc.
	Workmen's marks. Wall period (1751-83) p. in blue	<i>E. Doe</i> <i>Worcester</i>	on Chamberlain's Worcester Early 19th cent.
		<i>Grainger Wood & Co.</i> <i>Worcester Warranted</i> 228	Grainger's Worcester (p. 101)
	p. in black and blue	<i>I. Dawson & Co.,</i> <i>Low Ford</i>	Hylton Early 19th cent. pr.
N D M	p. and inc.	J & P	Newcastle Jackson & Patterson Early 19th cent.
p T T		WALLACE & CO. J. W. & Co.	late 19th cent.
T ^m T°	? Tebo inc.	PATTERSON & CO.	„
W. P. G	p. in blue	<i>I. Warburton</i> <i>N. on Tyne</i>	1740-1817
X ^{os} 1757	p. in pink	<i>Tyne Pottery</i>	
	John Donaldson's signature	HARWOOD STOCKTON	Stockton-on-Tees late 19th cent.
<i>R. H fecit</i> <i>R. H. f</i> <i>J Ross sculp</i>	R. Hancock printed ware „	<i>W S Jun & Co</i> 	William Smith See p. 102

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
SEWELL	imp. See p. 102	W.S & S S & G S & C ^o G G	imp. on red ware. Isleworth Early 19th cent. (See p. 105).
<i>Dixon Co.</i>		<i>Smith Lambeth</i>	Early 19th cent. stoneware
<i>Dixon, Phillips & Co.</i>			
TWIGG	Kilnhurst, near Rotherham 1839 onwards	W. GREEN VAUXHALL <i>London</i>	Early 19th cent.
SOWTER & C ^o MEXBRO'	late 18th cent.	WH	painter on saltglaze ? Willem Horlogius
<i>Swillington Bridge Pottery J. Wildblood</i>		John Toft	Inc. on saltglaze
Yates LEEDS	on early 19th cent. porcelain	W	p. on saltglaze ? Wedgwood
<i>Nottingham Oct. the 22 1702</i>	inc.	Wolfe W	Stoke-upon- Trent c. 1840
H.P. ² 1808	? Herculaneum imp.	<i>Spode's Imperial</i>	See p. 107
JOSEPH THOMPSON WOODEN BOX POTTERY DERBYSHIRE	The Hartshorne Potteries 1818 onwards	E. WOOD sculpt. E. HEWITT Pinxt.	Burslem on a figure
<i>John Milsom Maker 124 Temple Street Bristol 1830</i>	imp. on brown stoneware	E. WOOD & SONS	See p. 107
BRADLEY & C ^o COALPORT	c. 1800	WOOD	? J. Lockett (p. 107). inc.
		L L	Dale Hall 1790-1829 imp.
		STUBBS.	

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
BATHWELL GOODFELLOW	Burslem c. 1800-1819 imp. succeeded the above in 1819	J & W RIDGWAY	Hanley
E. CHALLINOR	on red ware ? Burslem	W. RIDGWAY & CO	See p. 110
<i>Joseph Edge</i> 1760		CAULDON	"
H. & A	Hailes & Adams late 18th cent.	CAULDON PLACE ENGLAND	"
  	Wilson See p. 109	GLASS, HANLEY	c. 1830
HAMILTON STOKE	1818—	W. Clowes	Port Hill, c. 1810
T. MAYER LONGPORT	with printed cartouche and crest (a horse) c. 1830	B. ADAMS	Early 19th cent.
COURTHOPE	Early 19th cent.	BOURNE NIXON & CO 1830	Tunstall
JOHNSON HANLEY Stone-China	19th cent. pr. in blue		John Yates Fenton, c. 1830
William Heath	Early 19th cent. imp.	CYPLES & BARKER	Longton, c. 1800
T. H. & CO	? T. Heath & Co.	B	Barlow (successor of the above)
INDIAN TREE J. M. & CO.	J. Meigh & Sons c. 1861	Martin, Shaw & Cope Improved China	in a cartouche, Longton Early 19th cent.
TOFT & MAY	Hanley, c. 1830	 Carey's Saxon Stone	Fenton. c. 1845 imp.
HAWLEY	Foley, 1842—	T. HEATH BURSLEM	printer early 19th cent.
		E. & G. Phillips LONGPORT	in a wreath Early 19th cent.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
R. HALL	Sytech pottery Burslem	MARE	c. 1830 imp.
I. HALL & SONS	Early 19th cent. imp.	G TAYLOR	Hanley 1786-1802
Turner's-Patent 	Lane End (See p. 99) pr. in blue	WHITENING 1.	19th cent.
R.S.	Cobridge imp.	B. W. & Co	Bates, Walker & Co.
STEVENSON	(see p. 112)	GILDEA & WALKER	Late 19th cent.
R STEVENSON & WILLIAMS	pr. in blue		? Wincanton delft c. 1720 See p. 104
Published by E. JONES COBRIDGE September 1, 1838	imp.		Ireson (Wincanton) p.
	Elkin, Knight and Bridgwood at Foley c. 1820-50		
KNIGHT ELKIN & CO IRONSTONE CHINA 	pr. in blue		
J. CLEMENTSON Bread Street SHELTON NOVEMBER 5th 1839	pr.		
I. Theophilus Stringfellow made this puzzle jug 1816	Inscribed		

PERSIA, SYRIA, ASIA MINOR AND EGYPT

THE pottery of the Near East, while embracing many kinds of earthenware, is usually characterised by a friable body of sandy texture: this is occasionally coated with tin-enamel, oftener with white "slip," though it is sometimes decorated directly on the body. Painting in blue and brown, turquoise and green, or in lustre pigments was practised from very early times, and the ware, except when tin-enamelled, has a translucent glaze of remarkable depth and quality. It appears probable that Egypt was the nursery of the art after the fall of the Roman Empire and in the early Middle Ages, and that its practice spread thence into Syria, Persia, and Asia Minor, where brilliant and attractive types of pottery were made from the eleventh to the seventeenth century. The rubbish mounds which cover the site of Fostat (Old Cairo) have proved rich mines of fragments and waste pieces of pottery evidently thrown away from kilns—many of which bear marks; some of the marks show that Persian and Syrian potters, or their descendants, were working in Egypt alongside the native Egyptians. Indeed the most common name *Ghaïby* signifies "stranger," and is qualified on one piece with the further description *El Châmy*, "the Syrian." The dates of these marked fragments range from the ninth to the seventeenth century.

Lustre pigments were used with great skill in Persia from the thirteenth to the seventeenth century, and perhaps also in Egypt at an earlier date. Under Turkish rule, from the sixteenth century onwards, a particularly beautiful pottery of the same type was made in Asia Minor and at Damascus. This ware, formerly known as Rhodian and Damascus ware, is noted for its brilliant colours and its decorative schemes of semi-naturalistic flowers—pinks, hyacinths, marigolds, roses, fritillaries, etc. A large propor-

tion of this ware, exclusive of that made at Damascus, is distinguished by the use of a fine red pigment, always in palpable relief. This pigment, generally known as "Rhodian red," was obtained from Armenian bole.


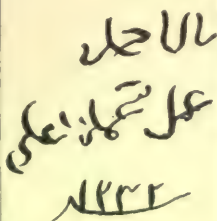

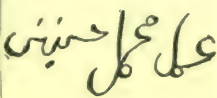


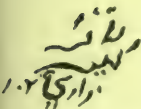

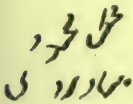



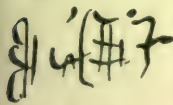

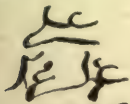
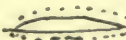
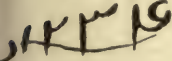
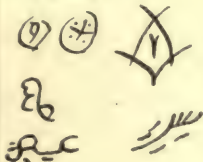
Marked examples of Persian, Syrian and Turkish wares are uncommon.

A translucent pottery, which is generally known as Persian porcelain, was made at a very early date, and then again about 1600 and even as late as 1800. This ware frequently bears delicately incised patterns or is ornamented with pierced patterns the openings of which are filled with glaze. It was formerly known in England as "Gombroon Ware."

The marks found on Persian pottery occur most frequently on the wares of the sixteenth to the nineteenth century, particularly on the pieces in which Chinese influence is apparent in the decoration. Marks also occur on Anatolian wares of Minor importance.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
عبد	Ghaïby (= stranger) 16th cent. one of his pieces also bears the words El Châmy, meaning the Syrian	عمل المهرزي	El Hermizi (= from Hormuz in Persia) 16th cent.
غلام	"	عمل المهرزي	"
عبد	"	عمل المهرزي	El Masry. Egyptian 13th or 14th cent.
عبد	"	عمل الشامي	El Châmy, Syrian
عبد	Son of Ghaïby	عمل الشامي	"
عبد	Aagami (= Persian) 16th cent.	عمل المهرزي	El Taurizi (= from Tauris) 16th cent.
عبد	"	ح ح	Mark on 14th cent. ware
غزال	Ghazal 16th cent. Syrian style	أ. ج. ع. ا	Aioub 13th or 14th cent. Egyptian
الفضاء	"	بسم	Bism 16th and 17th cent. Syrian style

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
الخام	El Chaer 15th cent. Egyptian	عمر سرقا	Charaf
النابو	El Siouaz 16th cent. Syrian	ابوالنابو	Abou-l-iizz 17th cent. Egyptian
الحمدان سناد	El Istaz, 13th or 14th cent. Persian	ابولف	Abolo 17th cent. Egyptian
عمل	El Maallem 15th or 16th cent. Egyptian	رحم	Aahmad. Egyptian
الرحمة		(عمل)	Rikk. Style of Damascus
مسلح	El Mouslem on ? 9th cent. lustrated ware Egyptian	فتح	Fathh : styl of Damascus 16th cent.
نماش	Nakkach 15th or 16th cent. Syrian style	العلا	Kallass. Syrian style
بكر البراري	El Barrany 13th cent. Egyptian	مال	Tal : 16th 17th cent. Egyptian
عمر الفقد	El Fakid 16th cent. Syrian style		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Persian blue and white faïence, 16th or 17th cent., imitation of a Chinese seal		= " Belonging to Ahmed. Made by Muhammed Ali A.H. 1232 " (= A.D. 1817)
	Persian "porcelain" p. in lustre 16th or 17th cent.		=? " Made by Muhammed Harbaty "
	" Signature of Hatim		Blue and white Persian, 19th cent.
	= " The decorator of it the poor Zari A.H. 1025 " (= A.D. 1616) on blue and white faïence		"
	" = " The work of Mahmud Mi'mar of Yezd "		"
	17th Persian resembling a Chinese mark		"
	19th cent. Persian		Turkish faïence 16th cent.
	= " Made by Muhammed Ali A.H. 1234 " (= A.D. 1819) On "Gombroon" ware		Anatolian faïence 17th cent.
			Mark of Youaz 18th cent.

CHINESE PORCELAIN

IT seems probable from literary evidence that porcelain was made in China at least as early as the T'ang dynasty (618-906 A.D.), but no examples of this period have reached Europe. The various makes of the Sung (960-1279) and Yuan (1280-1367) dynasties are known to us chiefly through a few of the coarser specimens of the creamy white ware of Ting-chou and the grey green celadon of Lung-ch'üan-hsien, and through the comparatively modern copies which abound. Marks on these wares appear to have been unusual, though we read that the Chün-chou porcelain was sometimes marked with an engraved numeral, and a palace mark of the Yuan dynasty (*Shu fu*) is given on p. 149. Under the Ming dynasty (1368-1644 A.D.), the Yung-lo period (1403-24) was celebrated for its fine white porcelain with engraved ornament; the Hsüan-tê period (1426-35) for blue and white (*i.e.* white porcelain painted in underglaze blue) and a brilliant underglaze red decoration; the Ch'êng-hua period (1465-87) for coloured decoration, painted in enamels and in glazes; the Hung-chih period (1488-1505) for a pale transparent yellow; the Chia-ching period (1522-66) for blue and white; the Lung-ch'ing (1567-72) and Wan-li (1573-1619) periods for enamelled decoration combined with underglaze blue, principally in five colours, including green, yellow, manganese purple and red. Genuine specimens of Ming porcelain made before the sixteenth century are practically unprocurable, though the marks of Hsüan-tê and Ch'êng-hua occur very commonly on comparatively modern wares.

The reigns of K'ang-hsi (1662-1722), Yung-chêng (1723-35) and Ch'ien-lung (1736-95) have supplied practically all the finest Chinese porcelain in European collections. The K'ang-hsi period is noted for the perfection of blue and white porcelain; enamelled

porcelains in three and five colours,¹ with a predominance of green in various shades, whence the French name *famille verte*; porcelain with coloured grounds, *e.g.* greenish-black, powder-blue, coral-red, coffee-brown, leaf-green, etc., and reserved decoration in other colours; single-coloured wares with glazes of *sang de bœuf* red, peach-bloom, apple-green, and other tints. The reign of Yung-chêng (1723-35) was noted for the clever imitations of the ancient wares of the Sung dynasty with single-coloured, splashed, and crackled glazes. Indeed most of the archaic-looking specimens in our collections, with glazes of this description, were made about this time. Among enamels the various rose tints which came into use at the end of the preceding reign, were fully developed; and this period marks the transition of the *famille verte* into the *famille rose*, the old translucent enamels of limited range being replaced by an extended palette of opaque colours. The elaborately and minutely painted "egg-shell" plates and services (often with ruby-red ground underneath) were decorated at Canton mainly for export; and from this time onward large consignments of porcelain decorated to order with crests and coats of arms were shipped to Europe. The porcelain itself was made, like nearly all the Chinese porcelain known to us, at Ching-tê-chên,² in the province of Kiangsi, but the enamelled decoration in Western taste was added in Canton.

During the long reign of Ch'ien-lung (1736-95) mechanical perfection was reached in the manufacture of porcelain. There was little, old or new, that the potters could not achieve. Their glazes imitated jade, bronze, carved wood, lacquer, natural stones, and all kinds of ornamental materials; and many new glaze colours were adopted, *e.g.* *soufflé* red of coral tint, deep sapphire blue (known as the "Temple of Heaven" blue), "iron-rust" and "tea-dust" glazes. The painted wares are wonders of manipulative skill, though their delicate and elaborate finish may not be so pleasing as the bolder style and broader effects of the K'ang-hsi porcelains. A gradual but sure decline set in after the reign of Ch'ien-lung, and the nineteenth-century porcelain can usually be distinguished from the old wares by its inferior potting, weaker

¹ The enamels are always translucent, and at this time an overglaze enamel blue largely replaced the underglaze blue in the five-colour decoration.

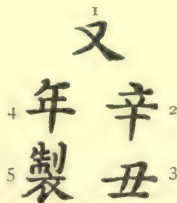
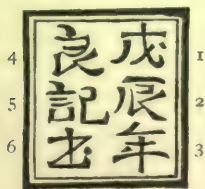
² The principal exception to this statement is the ivory-white porcelain known in France as *blanc de Chine*, which has been made in the province of Fu-chien from the early part of the Ming dynasty.

colours, and comparative poverty of design. Marks on Chinese porcelain group themselves as follows :—(A) Date marks. (B) Hall marks. (C) Marks of commendation, description, etc. (D) Signatures. (E) Symbols. The inscriptions are either in ordinary script or in ancient seal characters (see p. 136), the ideographs being arranged in parallel columns, read from the top, and the columns taken from right to left. The mark is nearly always under the base and sometimes enclosed in a double ring, but on some of the older specimens it occurs on the side or neck of the vessel in a single vertical or horizontal line. It is usually painted in blue under the glaze; though it also appears in red, black or gold on the glaze, particularly on wares of the present dynasty; and it is sometimes stamped like a seal in the body of the ware.

(A) DATE MARKS.—Chinese dates are reckoned by two systems of chronology—(1) Cycles of sixty years; (2) the *nien-hao*, i.e. arbitrary names given by the Emperors to the periods during which they reigned.

1. *Cyclical dates* are not common and are, as a rule, inconclusive, because they mention only the year of the cycle without specifying the cycle itself. The Chinese cycles are reckoned from B.C. 2637; but the table on p. 133, which begins at the 45th cycle and ends with the 76th (i.e. A.D. 4 to 1923), will suffice for ceramic purposes. Each year of the sixty is known by a name composed of one of the "Ten Stems" combined with one of the "twelve Branches," which are also the names of the signs of the Zodiac. Two examples will explain their use :—

¹ Wu-ch'ên ² nien ³ Liang-chi ⁴ shu = painting of ⁵ Liang-chi ⁶ in the ¹ Wu-ch'ên ² year. ³ The first two characters will be found to



represent the fifth year in the table, but no indication is given of the cycle to which it belongs. The second instance is exceptional

and the date can be guessed. It reads Yu¹ hsin-ch'ou² nien³ chih⁴ =
made in the hsin-ch'ou year recurring⁵. The hsin-ch'ou year,
the 38th of the cycle, recurred in the reign of Kang-hsi who
completed a full cycle of his reign in A.D. 1721.

2. The commonest system of dating porcelain is by the
Nien-hao, or reign-name adopted by the Emperor on the New
Year succeeding the death of his predecessor. These dates are
usually written in six characters in two columns; the name of
the dynasty coming first, followed by the reign-name of the
Emperor; the usual ending is *nien* (year or period) *chih* (made),
but the latter word is occasionally replaced by *tsao* which also

4 化 大¹ means "made" (see p. 150) e.g. Ta¹ Ming²
Ch'êng³ hua⁴ nien⁵ chih⁶ = made in the Ch'êng-
5 年 明² hua⁴ period⁵ (of the) great¹ Ming² (dynasty).
6 製 成³ The mark is sometimes shortened into four
characters by the omission of the name of
the dynasty, (see p. 135). The individual year
of the reign is very rarely specified. Occasion-
ally the word *yü*, Imperial, is used instead of *nien*: (see p. 150).

The reader is cautioned that these reign-marks cannot be
accepted as true dates, without other evidence. The Chinese,
who venerate antiquity, make a practice of putting ancient dates
on modern wares. *Hsüan-tê* and *Ch'êng-hua* in the *Ming*
dynasty, *K'ang-hsi*, *Yung-chêng* and *Ch'ien-lung* of the *Ch'ing*
dynasty are commonly used in this way, because of the ceramic
greatness of the reigns indicated. The exception to this caution
is the Imperial porcelain, on which the mark is accurately and
skilfully inscribed.

The following tables include the principal reign-names of the
Ming and *Ch'ing* dynasties, marks previous to these being
virtually unknown, although they are reputed to have been first
placed on Imperial wares by order of the Emperor Chên-tsung in
the period *Ching-tê* (1004-7 A.D.). From the reign of *Yung*
Chêng onwards seal characters were commonly used in the reign-
marks, as shown below. A list of Chinese numerals is appended.

(B) HALL MARK.—The term "hall" here used is vague but
comprehensive. It may refer to the shed of the potter, the
studio of the painter, the shop of a dealer, the hall of a noble

or the palace or pavilion of an Emperor. It may equally signify the place where, or the place for which the ware was made; and in the absence of any preposition the meaning of the hall-mark must often remain obscure. The word used in those marks is usually *t'ang*, a hall (see p. 142); but *t'ing*, a summer-house also occurs, as well as *chai*, a studio (p. 144), *hsuan*, a terrace (p. 151), and *fang*, a retreat (p. 143).

(C) MARKS OF COMMENDATION, etc., include (1) laudatory terms such as *Pao shêng* (of unique value) on p. 147, "a gem among precious vessels of rare jade" (p. 146), etc., referring to the beauty of the ware; (2) words of good omen such as *Shou* (longevity), *Fu* (happiness), etc., implying a wish for the welfare of the owner of the vessel; and (3) inscriptions which refer to the subject of the decoration, e.g. *Tsai ch'uan chih lo* = "Feeling pleasure in the water," the subject being fishes in a pool (see below).

(D) SIGNATURES are rare on Chinese porcelain, chiefly because of the minute division of labour in the factories, where one piece sometimes passed through seventy hands. Some of the "hall marks," however, must be regarded as containing "studio names" of potters or decorators, and therefore as a kind of signature.

(E) SYMBOLS, DEVICES, etc., so dear to the Chinese mind, are often found in place of a written mark, the commonest being the Eight Buddhist symbols, the attributes of the Taoist Immortals, the Hundred Antiques, and Emblems of Happiness or Long-life such as the bat and the fungus. More rarely a group of objects can be translated rebus-fashion into a good wish; e.g. a pencil-brush (*pi*) with a cake of ink (*ting*) and a (*ju-i*) sceptre or magic wand, together connote the phrase *Pi ting ju-i*, "May (things) be fixed as you wish" (p. 141).

In the year 1667 the Emperor K'ang-hsi forbade the use of the Imperial title or any sacred phrase on china, lest it should be broken and desecrated. It is unlikely that the prohibition remained in force for more than a few years, but during that time the double ring intended to enclose the mark either remained blank or was filled with a device or symbol or some other permissible substitute.

chih

知在

tsai

lo

樂川

ch'uan

CHINESE POTTERY

THE manufacture of pottery in China is of immemorial antiquity, but its history prior to the Han dynasty (B.C. 206–A.D. 220) is only of antiquarian interest. At this time it appears from literary evidence that stoneware, a very hard and partially vitrified pottery, was made; and from actual existing specimens that a red earthenware with green or yellow glaze was fashioned in vases of more or less artistic form, borrowed from the still more ancient bronzes. The spread of tea-drinking during the T'ang dynasty (A.D. 618–906) proved, no doubt, a great stimulus to the potters, but we know little about the results of their efforts before the Ming dynasty (A.D. 1368–1644). It was in the reign of Chêng-tê (1506–1521) that the potteries of Yi-hsing-hsien, in the province of Kiangsu, were started. The Yi-hsing ware is an unglazed pottery of varying hardness, and usually of red, buff, or fawn colours. It was called by the Portuguese “buccaro,” and is best known in tea-pots of fantastic shapes, such as Böttger of Dresden, certain Dutch potters, and Dwight and Elers in England copied at the end of the seventeenth and the beginning of the eighteenth centuries. The later examples are often enamelled and the manufacture continues to this day. Important stoneware factories exist in the province of Kuang-tung, dating perhaps from the Sung dynasty (A.D. 960–1279), but best known to us by their later products, *e.g.* jars, vases, and figures with splashed and mottled glazes with a prevailing blue or bluish grey tone streaked and flecked with scarlet, green, and olive brown. There are potteries near Peking producing good copies of the porcelain with turquoise and aubergine glazes, and there are many obscure factories which supply local needs; but the Chinese pottery in European hands can, as a rule, be safely assigned to either a Yi-hsing or Canton origin.

Marks on Chinese pottery usually consist of impressed seals giving the name (or art-name) of the potter or place of manufacture; and date-marks are uncommon.

CHINESE DATE MARKS

NIENTHAO OF THE EMPERORS ON PORCELAIN AND POTTERY

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Wu fêng erh nien = second year of Wu Fêng, <i>i.e.</i> 56 B.C.		Sung dynasty Yuan Fêng (1078-85)
			Ming dynasty Hung Wu (1368-98)
	Yung p'ing yüan nien tsao = made in the first year of Yung P'ing, <i>i.e.</i> 58 A.D.		 Yung Lo (1403-24)
	Sung dynasty Ching Tê (1004-7)		 The same in archaic script
	Hsi Ning (1068-77)		 The same in seal characters

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
化年製 大明成 成化 成化	Ming dynasty Ch'êng Hua (1465-87) The same The same in seal characters	曆年製 大明萬 啟年製 大明天 崇禎 大清 順治 年製	Ming dynasty Wan Li (1573-1619) T'ien Ch'i (1621-27) Ch'ung Chên (1628-43) Ch'ing dynasty Shun Chih (1644-61) The same in seal characters K'ang Hsi (1662-1722) The same in seal characters
治年製 大明弘 德年製 大明正 靖年製 大明嘉 慶年製 大明隆	Hung Chih (1488-1505) Chêng Tê (1506-21) Chia Ching (1522-66) Lung Ch'ing (1567-72)	南順 曆年製 熙年製 南順 曆年製	

















MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<p>大清雍正年製</p>  <p>大清乾隆年製</p>   <p>嘉慶年製</p>  <p>大清道光年製</p>	<p>Ch'ing dynasty</p> <p>Yung Cheng (1723-35)</p> <p>The same in seal characters</p> <p>Ch'ien Lung (1736-95)</p> <p>The same in seal characters</p> <p>..</p> <p>Chia Ch'ing (1796-1820)</p> <p>The same in seal characters</p> <p>Tao Kuang (1821-50)</p>	<p>  <p>大清咸豐年製</p>  <p>大清同治年製</p>  <p>大清光緒年製</p>  <p>宣統年製</p> </p>	<p>Ch'ing dynasty</p> <p>Tao Kuang (1821-50)</p> <p>Hsien Feng (1851-61)</p> <p>The same in seal characters</p> <p>T'ung Chih (1862-74)</p> <p>The same in seal characters</p> <p>Kuang Hsi 1875-1909</p> <p>The same in seal characters</p> <p>Hsüan T'ung 1910-12</p>














CHINESE NUMERALS








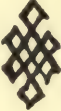



1	一	丨	壹	Yi
2	二	𠄎	貳	Erh
3	三	川	叁	San (rare)
4	四	乂	肆	Ssü
5	五	𠄎	伍	Wu
6	六	上	陸	Liu
7	七	𠄎	柒	Ch'i
8	八	三	捌	Pa
9	九	久	玖	Chiu
10	十		拾	Shih











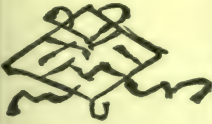





These Chinese numerals will assist in calculating those rare Chinese and Japanese dates in which a particular year, month, or day is specified. Three forms are given: the common form on the left, the short form in the middle; and the long form on the right. Chinese numerals of the common form were used as marks on the Chün-chou porcelain of the Sung dynasty (960-1279 A.D.).

The numerals in Japanese read:—1. Ichi. 2. Futatsu or Ni. 3. San. 4. Yotsu or Shi. 5. Itsutsu. 6. Mutsu or Roku. 7. Nanatsu or Shichi. 8. Yatsu or Hachi. 9. Kokohotsu or Ku. 10. Ju or To.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	The Eight Precious Things (Pa Pao) Chu (a jewel)		The Eight Buddhist Emblems (Pa Chi-hsiang) Chêng (a bell). Sometimes the wheel (lun) is substituted for the bell
	Ch'ien ("a cash")		Lo (a conch shell)
	Fang-shêng (a lozenge, symbol of victory)		San (State umbrella)
	Hua (a painting)		Kai (canopy)
	Ch'ing (a hanging musical stone of jade)		Lien Hua (lotus flower)
	Shu (a pair of books)		P'ing (vase)
	Chüeh (a pair of rhinoceros horn cups)		Yü (a pair of fishes)
	Ai-yeh (an artemisia leaf)		Chang (entrails) an endless knot




MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	A hare looking at the moon. K'ang-hsi period (1662-1722)		Lotus flower
	A hare (T'u). Late Ming and K'ang-hsi periods		"
	The hare which lives in the moon making the elixir of life, is venerated by the Taoists		Flowers
	Artemisia leaf : a good omen		Prunus spray (Mei hua)
	"		Fungus (Lingchih) Emblem of Longevity
	Lotus flower		"
			A bat and two peaches (Fu shou Shuang ch'üan) a rebus = "Happiness and longevity both com- plete"

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Flower		A four-legged incense burner
	"		
	"		A tripod incense burner
	Head of a ju-i sceptre (of Long- evity)		A tripod vase
	Endless knot		A tailless stork.
	Insect	<p>N=665, ~~~~~</p>	Marks engraved on specimens in the Dresden col- lection :—zigag, on blue and white :
	Four-legged in- cense burner (Ting) See p. 97	<p>N=50 + △ H ↗ □</p>	cross on Japanese wares : H, on Chinese famille verte : triangle, on white Chinese : arrow, on red Chinese : parallelogram on "Old Indian" porcelain

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Fu (one of the 12 ancient embroidery ornaments)		Lozenge symbol
	Pearl symbol		Pair of books
	Shell symbol		Cash symbol
	Pearl symbol		Two fishes, emblem of felicity
	? Musical instruments		"
	Lozenge symbol		"
	Swastika symbol or fylfot, in a lozenge		Perhaps rhinoceros horn cups
	Lozenge symbol		A brush (pi) a cake of ink (ting) and a sceptre of longevity (ju-i), making the rebus Pi ting ju-i = "May (things) be fixed as you wish!"

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Yü t'ang chia ch'i = beautiful vessel for the jade hall. Late Ming and early Ch'ing dynasties		Chih yüan t'ang chih = made at the hall of wide extension. 1736-95
	Yung lo t'ang chih = made at the Yung lo (perpetual enjoyment hall) c. 1730		Ching wei t'ang chih = made for the hall of respectful awe. A palace mark 1736-95
	Ts'ai hua t'ang chih = made at the hall of brilliant painting. 1820-50		Tê hsing t'ang chih = made for the hall of fragrant virtue. 1573-1620
	Chih hao t'ang ch'ing shang = pure gift from the hall of good endeavour. 1821-50		Lu i t'ang = Hall of green ripples : 18th cent.
	Ts'ai hsiu t'ang chih = made at the hall of brilliant decorations. 1821-50		Yü hai t'ang chih = made in the hall of ocean jade. 1662-1722
	Yu tzu t'ang chih = made for the hall of friends and scholars. 1662-1722		Shên tê t'ang chih = made for the hall of cultivation of virtue. Palace mark 1820-50

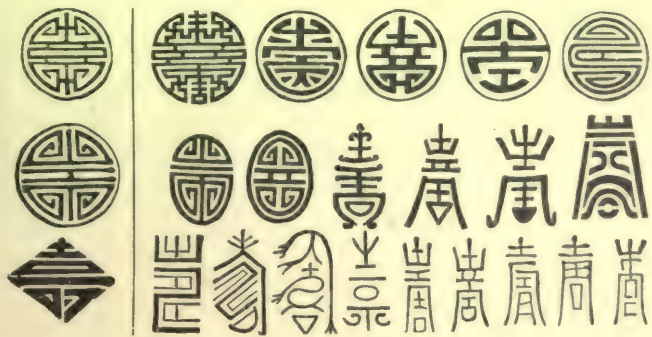
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
慎德堂聚順美彩潤益右大樹奇玉 博古製玉堂製堂製堂製堂製堂製	Shên tê t'ang po ku chih = antique made at the Shên- tê hall, 1820-50	林玉景濂堂養和 堂製倣古製堂製 房瑞麓山 監製	Lin yü t'ang chih = made at the hall of abundant jade. 1662-1722
	Chü shun mei yü t'ang chih = made at the Chü shun hall of beautiful jade. late 17th cent.		Ching lien t'ang fang ku chih = imitations of antiques made at the Chinglien hall. late 18th cent.
	Ts'ai jun t'ang chih = made at the hall of brilliant colours. early 19th cent.		Yang ho t'ang chih = made at the hall for the cultivation of harmony. 1723-35
	I yü t'ang chih = made at the hall of ? prosperity and profit. ? 17th cent.		Jui lu shan fang chien chih = made in the mountain dwelling under the superintendence of Jui-lu. 1662-1722
	Ta shu t'ang chih = made at the big tree hall. 1820-50		Chih lan chai chih = made in the epidendrum studio. 17th cent.
	Ch'i yü t'ang chih = made at the hall of rare jade. 1662-1722	齊寧 製	Tan ning chai chih = made in the pavilion of peace and tranquillity. 1736-95


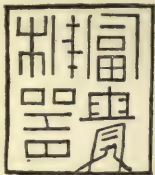
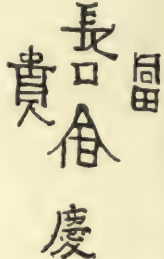



MARK.	DESCRIPTION.	MARK.	DESCRIPTION.				
<p>思 齋 補 製</p> 	<p>Ssü pu chai chih = made for the pavilion of medita- tion for the correc- tion of faults. ? early 18th cent.</p>	<p>長 永 春 慶</p> 	<p>Yung ch'ing ch'ang ch'un = Eternal pros- perity and enduring spring !</p>	<p>珍 器 藏 深</p> <p>深 雙 珍 溪 藏 若</p> <p>共 雅 賞 俗</p> <p>古 席 玩 珍</p> 	<p>Jo shên ch'ên tsang = to be treasured like a gem from the deep. 18th and 19th cent.</p> <p>Huo ch'i jo shên ch'ên tsang = to be treasured like a deep jem from the boiling stream. early 18th cent.</p> <p>Ya su kung shang = For the learned and common alike to take pleasure in. early 18th cent.</p> <p>Hsi ch'ên ku wan = antique of the " mat jewel " (i.e. scholar) 1662-1722</p> <p>Tê hua ch'ang ch'un = Virtue culture and endur- ing spring ! surrounded by the date mark of Wan-li (1573-1619)</p>	<p>大 雅 齋 曲 有 美 玉 雅 製</p> <p>大 吉</p> <p>如 吉 景 祥</p> <p>囍</p>	<p>T'ien ti yi chia ch'un = Springtime in heaven and earth—one family. (Motto of the late Empress Dowager) and Ta Ya Chai = Pavilion of grand culture : (one of her palaces) late 19th cent.</p> <p>Ssü yu mei yü ya chih = thoughts elegantly expressed in beautiful jade. 1662-1722</p> <p>Ta chi = Great good-luck !</p> <p>Chi hsiang ju i = Good fortune and fulfilment of wishes !</p> <p>Shuang hsi = Double (or wedded) joy ! On wedding gifts</p>
<p>珍 器 藏 深</p> <p>深 雙 珍 溪 藏 若</p> <p>共 雅 賞 俗</p> <p>古 席 玩 珍</p> 	<p>Jo shên ch'ên tsang = to be treasured like a gem from the deep. 18th and 19th cent.</p> <p>Huo ch'i jo shên ch'ên tsang = to be treasured like a deep jem from the boiling stream. early 18th cent.</p> <p>Ya su kung shang = For the learned and common alike to take pleasure in. early 18th cent.</p> <p>Hsi ch'ên ku wan = antique of the " mat jewel " (i.e. scholar) 1662-1722</p> <p>Tê hua ch'ang ch'un = Virtue culture and endur- ing spring ! surrounded by the date mark of Wan-li (1573-1619)</p>	<p>大 雅 齋 曲 有 美 玉 雅 製</p> <p>大 吉</p> <p>如 吉 景 祥</p> <p>囍</p>	<p>T'ien ti yi chia ch'un = Springtime in heaven and earth—one family. (Motto of the late Empress Dowager) and Ta Ya Chai = Pavilion of grand culture : (one of her palaces) late 19th cent.</p> <p>Ssü yu mei yü ya chih = thoughts elegantly expressed in beautiful jade. 1662-1722</p> <p>Ta chi = Great good-luck !</p> <p>Chi hsiang ju i = Good fortune and fulfilment of wishes !</p> <p>Shuang hsi = Double (or wedded) joy ! On wedding gifts</p>				

MARK.

DESCRIPTION.

Various forms
of *Shou* =
longevity, the
common form
of which is



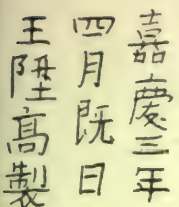





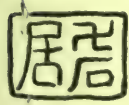

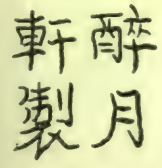

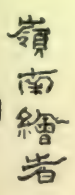



MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Shou (longevity) A curious form known in Holland as the spider mark		Fu kuei chia ch'i = fine vase for the rich and honourable. 16th cent.
福	Fu = happiness		Ch'ang ming fu kuei = Long life, riches, and honour! in a circle like a "cash." 16th cent.
福 福	in various forms	慶	Ch'ing = Con- gratulations!
	"	奇 玉 宝 奇 石 寶 奇	Ch'i yü pao ting chih chên = A gem among precious vessels of rare jade! 1662-1722
福 福	"	鼎 之 珍 鼎 之 珍	Ch'i shih pao ting chih chên = A gem among precious vessels of rare stone!
	"	如 玉 珍	Ch'i chên ju yü = A gem rare as jade! 1662-1722
祿	Lu = emolument		
	An unusual form of Fu Shou = Happiness and long life!		
萬 福 同 收	Wan fu yü t'ung = May infinite happiness embrace all your affairs! 16th cent.		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
西 玉 友 來 寶 勝 丹 桂 錦 玉 公 用 雅 集	<p>Hsi yü = Western jade early 18th cent.</p> <p>Yu lai = Arrival of friends</p> <p>Pao shêng = Inexpressibly precious early 18th cent.</p> <p>Tan kuei = red olive : emblem of literary honours 16th cent.</p> <p>Nan ch'uan chin yü = embroidered jade of Nan-ch'uan (a name for Ching-tê-chên). 1662-1722</p> <p>Shuai fu kung yung = for public use in the general's hall. 17th cent.</p> <p>Shêng yu ya chi = Elegant collection of holy friends 1662-1722</p>	<p>珍 愛 賞 蓮 珍 博 玩 古 賜 天 福 官 無 萬 壽 疆 萬 壽 疆</p>	<p>Ai lien chên shang = Precious reward of the lover of the lotus ! 1820-50</p> <p>Po ku chên wan = a jewelled trinket of antique art</p> <p>T'ien kuan tz'ü fu = May the heavenly powers confer happiness !</p> <p>Wan shou wu chiang = A myriad ages never ending !</p> <p>Wan shou wu chiang = A myriad ages never ending ! Usually written in an horizontal line</p>

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
山 文 斗 章	Wên chang shan tou = Scholarship lofty as the hills and the Great Bear! 1662-1722	天 雅	T'ien = heaven early 18th cent.
玉	Yü = jade	玩 真	Ya wan = elegant trinket early 18th cent.
古	Ku = antique 1662-1722	玉	Chên yü = verit- able jade
珍	Chên = a pearl 1662-1722	玩	Wan yü = trinket jade
雅	Ya = elegant 17th cent.	玉	
全	Ch'üan = complete 17th cent.	珍	Chên wan = precious trinket
聖	Shêng = holy 1662-1722	玩	
順	Shun = elegant 1662-1722	𠄎	? Pao (precious) or Shan wang 18th cent.
興	Hsing = exalted 1662-1722	𠄎	? A shop mark undeciphered
國	Kuo = national 1662-1722	𠄎	Shih fu = manifest happiness enclosed in a ground, engraved 1662-1722

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Fu fan chih tsao = manufactured on the boundaries of (the province of) Fuchien. Early 16th cent.		Shang su (name) 1736-95
	? Lai (a name) 1662-1722		Yuan Sin-hsing tsao = made by Yuan Sin-hsing 19th cent.
	? Chao-chin (a name) Early 18th cent. stamped		Chang Ming kao tsao = made by Chang Ming-kao. on biscuit 1662-1722
	Chêng ku shih = Chêng-ku family 18th cent. engraved		Chih = made to order (<i>i.e.</i> imperial)
	Li-chih (a name) stamped 18th cent.		Fa = emitted (<i>i.e.</i> for sale) 1622-1722
	Lin c'hang fa tsao = made by Lin- ch'ang fa 1736-95		Shu fu = imperial palace. On Yuan dynasty ware (1280-1367)
	Ch'ên kuo chih tsao = made by Ch'ên-kuo-chih. on biscuit 1662-1722		Baragon Tumed = Western Tumed 1820-50 (Mongolian script) Made for the princess of the west wing of the Tumed Mongolian banners

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
茶	Ch'a = tea	山人陳偉	Shan jên ch'ên wei = The Hermit Ch'ên-wei ? 17th cent. inc. on white Fuchien porcelain
酒	Chiu = wine		
湯棗	Tsao t'ang = decoction of dates (chow-chow)		
湯薑	Chiang t'ang = decoction of ginger		Hsieh chu tsao = made for the Hsieh bamboos early 19th cent.
煙			
蓮	Kuan lien fang chih = made for the look-lily boat (i.e. excursion boat for viewing the lotus flowers) 1736-95		Hsieh chu chu jên tsao = made for the Lord of the Hsieh Bamboos early 19th cent.
綠			
滄	Ts'ang lang lû shiu = green water of the boundless ocean 16th cent.	內官 造窰	Kuan yao nei tsao = made at the government factory 1820-50
水			
浪			
父	Chung ch'êng fu = father "governor" (i.e. governor of a province)	雍正 御製	Yung chêng yü chih = made by order of the Emperor Yung chêng (1723-35)
中			
丞	Chung ch'êng = governor of a province. On copies of old crackle ware made 1723-35	奇 后	Lien ch'êng ch'i hou Probably Lien- ch'êng is a potter's name
		連 成	

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<p>= Made by Wang Shêng-kao at the end of the 4th month of the 3rd year of Chia-ch'ing" (<i>i.e.</i> 1798). on "rice-grain" porcelain</p>		<p>Yü fêng yang lin = Yang-lin of Yü fêng (a place not far from Ching-tê-chên). on an "egg-shell" plate</p>
	<p>Probably a copy of the letter G (1662-1722)</p>		<p>Yu chai = quiet Pavilion (studio name of painter) c. 1724. on an "egg-shell" plate</p>
	<p>Chu shih chü = The red rocks retreat</p>		<p>Kung ming fu kuei Hung fu ch'i tien = "A famous name, riches and honour: abounding happiness reaching to heaven!" on an "egg-shell" plate c. 1724</p>
	<p>Wan shih chü = The myriad rocks retreat</p>		<p>Uncertain seal marks</p>
	<p>Tsui Yueh hsian chih = made on the terrace of the drunken moon c. 1300</p>		<p>Square seal (1662-1722) copied at Worcester</p>
	<p>Ling nan hui ché = a Lingnan (<i>i.e.</i> Canton) painting; and the seal</p>		<p>Mark (undeciphered) on porcelain made for the Siamese market. 18th cent.</p>
	<p>Pai shih = White Rock (a studio name of a painter) c. 1724</p>		
	<p>on an "egg-shell" porcelain plate</p>		

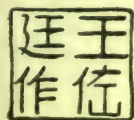
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	<p>Wu chên hsiên yao = pottery of Wu chên-hsien</p>	<p>李火承</p>	<p>Canton stoneware Li-ta-lai (name of a potter) Canton stoneware 18th or 19th cent.</p>
	<p>Canton stoneware I shêng = Harmonious prosperity. on Canton stone- ware</p>	<p>原 泰</p>	<p>T'ai yüan (potter) 18th or 19th cent.</p>
		<p>悅昌</p>	<p>Yüeh ch'ang (potter)</p>
	<p>Ko Ming hsiang chih = made by Ko Ming-hsiang 18th cent.</p>	<p>宜興</p>	<p>Yi-hsing pottery Yi-hsing (on red stoneware of Yi- hsing-hsien, in Chang-chou-fu) 19th cent.</p>
	<p>Ko yüan hsiang chih = made by Ko Yüan-hsiang 18th cent.</p>	<p>惠製</p>	<p>Hui Mêng-ch'ên chih = made by Hui Mêng-ch'ên. An old name on modern wares</p>
		<p>孟厚</p>	<p>Mêng-ch'ên and Hui</p>
<p>黃雲記</p>	<p>Huang-yün chi = registered by Huang-yün 19th cent.</p>	<p>友蘭</p>	<p>Yu-lan-pi chih = made by Yu-lan- pi</p>
<p>陳元</p>	<p>Chien yüan kai ti = The respect of Chen-yüan 18th cent.</p>	<p>金元</p>	<p>Chin-Yüan-yu chih = registered by Chin-yüan-yu 19th cent.</p>

MARK.

DESCRIPTION.

陳
天
遂
造

Ch'en t'ien sui
tsao = made by
Ch'en T'ien-sui.
K'ang Hsi period
(1662-1722)



Wang pu t'ing
tso = made by
Wang Pu-t'ing.
Early 19th cent.



Wang ping jung
tso = made by
Wang Ping-jung.
Early 19th cent.

陳 萬
文 曆
序 丁
塑 酉

年 天
金 啟
式 乙
製 丑

Wan li ting yu
ch'en wên ching
su = Ch'en Wên-
ching modelled it
in the *ting yu*
year of Wan Li
(1597 A.D.)

T'ien ch'i i ch'ou
nien chin shih
chih = made by
Chin-shih in the
i-ch'ou year of
T'ien Ch'i
(1625 A.D.)

MARK.

DESCRIPTION.



Kung liang chi
tsao = made by
Kung Liang-chi.
c. 1700

張
家
造

Chang chia tsao
= made by
Chang-chia.
? 16th cent.



Wang shih ch'ih
ming = Mr. Wang
Ch'ih-ming
? 16th cent.

庄

Ts'ui.
? 13th cent.



Lai Kuan
17th cent.

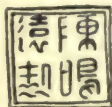
芝
亭

Yi-hsing pottery

Chih ting =
Sesamum pavilion
18th cent.



Hsiu lung tê chi
= recorded by
Hsiu Lung-tê
Early 18th cent.



Ch'en ming yüan
chih = made by
Ch'en Ming-yüan.
Early 18th cent.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
仁 和 館 仁 存 堂	Jên ho kuan = house of benevolent harmony. Sung period. (960-1279 A.D.)	齋 湛 製 靜	Chan ching chai chih = made for the hall of pro- found peace. Early 19th cent.
堂 三 製 和	Jên ts'un t'ang = hall of benevolence. ? 18th century	軒 古 製 月	Ku yüeh hsüan chih = made on the ancient moon terrace. Early 18th cent.
昌 王 器 堂	San ho t'ang chih = made for the hall of triple harmony. Early 19th cent.	珍 書 燭 藏 匣 燭	Ch'ien yin shu wu ch'ên tsang = a gem to be treasured in the Ch'ien yin study. 18th cent.
如 堂 崇 堂 造	Yü t'ang chia ch'i = beautiful vessel of the jade hall. Early 17th cent.	終 承	Yü chên = a jade gem. 18th cent.
堂 嗣 南	Shan tso. Shang ku t'ang kung tsao = made for general use in the Shang-ku hall. Shan tso = prov. of Shantung. 18th cent.		Shu ch'ang, i.e. made for the Shu ch'ang, a college in the Han lin University at Peking.
	Nan hsiang t'ang = south aspect hall. 18th cent.	工	Kung = (good) workmanship. c. 1700
		出 馬 造 臣	Ma chên Shih tsao = made by Ma Chên-shih. T'ang dynasty (618-906 A.D.)

JAPANESE POTTERY

THOUGH a primitive pottery was made in Japan before our era, it was not till the practice of tea-drinking necessitated a better class of ware that anything of artistic pretensions was made. In the thirteenth century Kato Shirozaemon, better known as Toshiro, journeyed to China to learn the secrets of the Chinese potters. On his return he made the first glazed wares, which consisted chiefly of tea-jars and tea-bowls of fine stoneware with rich streaky glazes, amber brown, chocolate, and purplish black, sometimes superposed. A yellow glaze was added in the next generation. These glazes, known as *Seto gusuri*, or Seto glazes, were for long the only covering for Japanese pottery. Towards the end of the sixteenth century, after the invasion of Corea, a number of Korean potters were transplanted to Japan by the victorious Hideyoshi and proved a powerful influence in Japanese ceramics. Tea-drinking became an organised cult, and the tea societies (*Chanoyu*) acquired a semi-political significance. In their ceremonies the tea-drinkers studied an almost rude simplicity, and the wares affected by them were of an archaic character, so that the potters had to devote themselves to copying the old Seto and Korean wares. The latter included wares with greyish-white glaze, or grey stoneware inlaid with white or black clays in what was called *Mishima* style. Another important class of tea-ware was a soft pottery with smooth waxen glaze in brown, black, salmon red, or yellow colours, known as Raku ware and introduced by a Korean named Ameya early in the sixteenth century. A seal engraved with the word *Raku* (Happiness) was given to Chojiro, the second generation of the family in 1588, and has been used by his descendants ever since. Raku ware was easily made and required only a low temperature in the baking ; it has been manufactured

by a large number of potters, professional and amateur, in various parts of Japan.

Among the old factories Takatori was noted for rich, variegated and mahogany glazes of the Seto style; Karatsu and Hagi for wares of Corean type; and Shigaraki for rough archaic pottery with blistered and corrugated glaze. A rich brown or slatey grey stoneware, with no glaze at all or only an accidental covering, was made in Bizen from early times: admirably modelled figures and groups have for long been made at Imbe, in this province. A grey stoneware with translucent glaze specked with brown was made at Iwaki in the province of Soma, and was generally decorated with a tethered horse, the princely badge of the province. Grey ware with fine inlaid white ornament, a development of the Corean *Mishima* style, is peculiar to Yatsushiro; and the province of Ise is distinguished by the work of a clever amateur of the eighteenth century whose art name is Banko. He also worked at Yedo copying Raku, Corean, and Kioto wares. His seal was used by Mori Yusetsu, who revived his work in 1830, and who was further noted for the use of interior moulds for his fine stoneware teapots which show outside the finger-prints of the potter.

The Kioto potters worked in every style, but the district of Awata is specially noted for a beautiful pottery with hard greyish white body and translucent glazes varying from grey to cream colour and finely crackled. In the early part of the seventeenth century this ware was painted in blue or brown under the glaze; but in the latter part of that period the celebrated potter, whose art name is Ninsei, learnt the secret of enamelling on the glaze from the porcelain makers in Hizen. He was followed by the Kenzan, Kinkozan, Hozan, Taizan and other families whose descendants in many cases still produce the finely enamelled Awata faience. But the most beautiful pottery of this type is the ivory white ware of the province of Satsuma, with its lustrous velvety surface and scarcely perceptible crackle. This ware, which probably dates from the seventeenth century, was at first undecorated; enamelled ornaments were sparingly applied in the eighteenth century, but in modern times the quality of the ware has degenerated and the mass of decoration increased. Indeed a large proportion of the ware is now sent to Tokio, where it is entirely covered with rich enamels and gilding. There were other and older wares made in the province of Satsuma with

glazes of Seto type, shrivelled glazes resembling shark-skin in texture, mottled tortoiseshell glazes, and brown painted designs, but these are little known or appreciated in Europe.

Another kind of pottery, in close imitation of a Chinese ware called by the Japanese Kochi-yaki, was successfully made by Zengoro Hozen, whose art name is Eiraku. This is a stoneware or semi-porcelain with turquoise, green, and purple glazes usually kept apart by the raised outlines of the ornament, but sometimes laid on singly over the entire piece. Eiraku flourished in the first half of the nineteenth century and his family still uses his seal. He worked at Kioto and in the province of Kishiu or Kii.

Marks on Japanese pottery are incised, stamped, or painted. The stamps or seals are by far the most numerous. They usually give the name of the potter or place of manufacture or, more rarely, the name of the Temple or place where the ware was sold. Japanese craftsmen almost always adopt an "art-name," sometimes more than one, and these are the names that chiefly occur in the potter's marks. Thus Zengoro Hozen signed with the name *Eiraku* and also with the seal *Kahin Shiriu* given to him by a princely patron, while Ogata Shinsho, best known by his art name Kenzan, is credited with at least ten pseudonyms.

Japanese potters worked singly, and the number of signatures of professional and amateur potters is immense.

Marks containing the words *tei* (house) and *yen* (garden) correspond to the Chinese "hall marks." The following list is a selection of the most important marks arranged geographically. Japanese marks are usually written in Chinese

堂¹

園²

製

= tsukuru, sei, seisu, or zo = made

製
之

= Koreo tsukuru = made this

造

= sei = made (synonym of *tsukuru*)

作

= saku = made

筆

= hitsu = drawn

画

= ga or yegaku = painted

script or seal characters, more rarely in the cursive Japanese writing. They commonly end in the word *sei* or *tsukuru* (Ch. *chih*) = made, varied by such words as *saku* = made : *hitsu* (pencil) = drawn : *ga* or *yegaku* = painted. *Tsukuru* followed by the word *Kore* (=this) is read *Kore o tsukuru* = made this. Sometimes the mark ends in, or solely consists of a *Kakihan*, i.e. written seal (see p. 179), a flourish or sign without literary meaning.

Date marks are given in two ways as on Chinese wares : (1) the cyclical system which is identical with the Chinese (p. 129) ; (2) the *nengo* which corresponds with the Chinese *nien hao*, being a period, the name and length of which are determined by the Emperor. The list of *nengo* began in 645 A.D. ; but the following section beginning in 1370 is sufficient for identifying pottery marks. The table of numerals on page 137 will be useful in this connection.

In the columns of Japanese marks the headings in heavy type are the names of provinces. Place-names have been printed in italics, where they might be otherwise confused with the names of potters, which are printed in ordinary type.

JAPANESE DATES (NENGO).

德建
中 文
授 天
和 弘
中 元
德 明
永 應
長 正
享 永
吉 嘉
安 文
德 寶
德 亨
正 康
祿 長
正 寶
正 文
仁 應
明 文
亨 長
德 延
應 明
龜 文
正 永
祿 大
文 亨
天

Ken-toku . . . 1370
Bun-chū . . . 1372
Ten-ju . . . 1375
Kō-wa . . . 1381
Gen-chū . . . 1384
Mei-toku . . . 1393
Ō-ei . . . 1394
Shō-chō . . . 1428
Ei-kiō . . . 1429
Ka-kitsu . . . 1441
Bun-an . . . 1444
Hō-toku . . . 1449
Kō-toku . . . 1452
Kō-shō . . . 1455
Chō-roku . . . 1457
Kwan-shō . . . 1460
Bun-shō . . . 1466
Ō-nin . . . 1467
Bun-mei . . . 1469
Chō-kō . . . 1487
En-toku . . . 1489
Mei-ō . . . 1492
Bun-ki . . . 1501
Ei-shō . . . 1504
Dai-ei . . . 1521
Kō-roku . . . 1528
Tem-bun . . . 1532

弘永
治 祿
祿 元
龜 天
正 文
祿 慶
長 元
和 寬
永 正
保 慶
安 承
應 明
曆 萬
治 寬
文 延
寶 天
和 貞
享 元
祿 寶
永 正
德 享
保 元
文 寬
保 延
享 寬
延 寶
曆 寶
和 明
永 安

Kō-ji . . . 1555
Ei-roku . . . 1558
Gen-ki . . . 1570
Ten-shō . . . 1573
Bun-roku . . . 1592
Kei-chō . . . 1596
Gen-na . . . 1615
Kwan-ei . . . 1624
Shō-hō . . . 1644
Kei-an . . . 1648
Jō-ō . . . 1652
Mei-reki . . . 1655
Man-ji . . . 1658
Kwam-bun . . . 1661
Em-pō . . . 1673
Ten-na . . . 1681
Jō-kiō . . . 1684
Gen-roku . . . 1688
Hō-ei . . . 1704
Shō-toku . . . 1711
Kiō-hō . . . 1716
Gem-bun . . . 1736
Kwam-po . . . 1741
En-kiō . . . 1744
Kwan-en . . . 1748
Hō-reki . . . 1751
Mei-wa . . . 1764
An-ei . . . 1772

JAPANESE DATES (NENGO).

天明
寬文
享和
文化
文政
天保
弘化
嘉永
安政
萬延
文久
元治
慶應
明治

Tem-mei . . .	1781
Kwan-sei . . .	1789
Kiō-wa . . .	1801
Bun-kwa . . .	1804
Bun-sei . . .	1818
Tem-pō . . .	1830
Kō-kwa . . .	1844
Ka-ei . . .	1848
An-sei . . .	1854
Man-en . . .	1860
Bun-kiū . . .	1861
Gen-ji . . .	1864
Kei-ō . . .	1865
Mei-ji . . .	1868

On p. 189 is a complete example of a Japanese mark, including a date, *i.e.* "Made at Otokoyama, in Southern Kii, in the first year of Ka-ei" (A.D. 1848). Below are five other examples of date-marks.

元龜
文政

Gen-ki nen sei
= made in the
Gen-ki period
(A.D. 1570-73).

延寶
年製

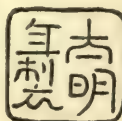
Em-po nen sei
= made in the
Em-po period
(A.D. 1673-81).

明治
陶園
製年

Mei-ji nen To-yen
sei = made by
To-yen in the
Mei-ji period
(A.D. 1868-).

文化
年製

Bun-kwa nen sei
= made in the
Bun-kwa period
(A.D. 1804-1818).





Tai min nen sei
= made in the
Tai min dynasty
i.e. The Great
Ming dynasty of
the Chinese
(A.D. 1368-1644).

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Hizen		Prov. of Bizen Various marks used by potters to identify wares fired in the public kilns 17th cent.
	Shichi ju ni sai Niraku saku = made by Niraku at the age of 72 years c. 1800		Cho 18th cent. Ka ichi c. 1680 Kimura Uji 1780-1830 Riku 1780-1830 Totei 19th cent.
	Gorohachi. Mark on a copy of old Korean ware, c. 1800. The original Gorohachi worked in the 16th cent.		Dai Nippon Imbe to = Imbe ware of great Japan 19th cent.
	Kameyama 19th cent.		Terami c. 1850
	Bogasaki, in Nagasaki 1830-43		K'wa-bo 18th cent.
	Bo (for Bogasaki)		
	Mikawa for Mikawaji c. 1820		
	Shoto c. 1800		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
清 近	Bizen Kiyochika 19th cent.		Tsushima <i>Shiga</i> c. 1820
 	Dai Nippon Imbe to (see p. 159) and Kimura Kiyochika		Tosa <i>Odo</i> 19th cent.
尚 方	Naoyoshi 18th cent.	宗 家 造	Sokan tsukuru = made by Sokan c. 1680
芦 景 製	Yoshida tsukuru = made by Yoshida c. 1840		Settsu <i>Naniwa</i> (old name of Osaka) c. 1680
木 村 園	Mori	喜 部 ち 子 豊	<i>Kosobe</i> and Shichi ju rojin Tai-nen sho = painted by Tainen at the age of 70 years 19th cent.
	Okayama 19th cent.	名 高 吉 向	Kikko († 1861) at <i>Jusan</i> , Osaka 1819- (see p. 179)
	<i>Mushiage</i>	 	
三 井 堂	<i>Mushiage</i> Makuzu c. 1830	 	<i>Sakurai</i> and no Sato = Sakurai (a village) in Sato c. 1830


MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Settsu Shosai at <i>Osaka</i> c. 1860	 友吉	Omi Yuko c. 1850
梅 山 勢 田	Omi Baizan c. 1850	信 示 方 半	Shigaraki Uichu. Uichu, potter of <i>Shigaraki</i> 17th cent.
山 家	<i>Seta</i> 17th cent. onwards		
梅 林	Mompei and Mompeizan c. 1830		
	Bairin at <i>Beppo</i> c. 1800		Takuzan ; made pottery at <i>Yedo</i> (1815-40) with <i>Shigaraki</i> clay
	Omi <i>Koto</i> = east of the lake (Biwa). Mark on wares made at <i>Sawayama</i> 1815-50		Higo Higo
比 良 寺 家	<i>Hira</i> c. 1830	代 北	<i>Yatsushiro</i>
	Zeze Tora. Tora Kichi potter, at <i>Zeze</i> c. 1850		Sogen
			Gen
			To Kiln marks (see note on Bizen ware, p. 159) on <i>Yatsushiro</i> ware 19th cent.



MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Higo Ya = <i>Yatsushiro</i> late 19th cent.		Kaga <i>Ohi</i> 1780 onwards
肥後 細田 山 紫 路	Higo <i>Amidayama</i> c. 1797	大 通	<i>Ohi</i>
松 園	Shodai c. 1840		Yamamoto c. 1810
	Shofu		Kinju (Mark of Mokubei in Kaga) c. 1807
	Kaga Rinzan c. 1800	大 通	Ise <i>Anto</i> 1740-1850
大 通	Ju (for <i>Okura</i> <i>Juraku</i>) c. 1872		Banko early 18th cent. onwards
大 通	Toko at <i>Rendaiji</i> c. 1806		Akoji c. 1850
			Sahei c. 1640

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Ise Banko		Ise Yurin, maker of Banko ware 19th cent.
	Banko		Ko-tei = lake house: mark on Banko ware 19th cent.
	Nippon Banko and Date tsukuru = made by Date 19th cent.		<i>Isawa</i> c. 1810
	Banko		Yamato <i>Akahada</i> 18th cent.
	Nippon Yusetsu. Yusetsu was a potter who revived the Banko ware c. 1835		<i>Akahadayama</i> (19th cent.)
	Banko Fueki. Fueki was brother of Yusetsu		Bokuhaku (1850-70)
	Banko		Issai (Akahada or Hagi) 19th cent.
	Bokusai 19th cent.		Seto-suke, mark on ware made at Yokka-ichi, in Ise c. 1860 (also on an older ware made in the province of Echizen c. 1665)

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Echizen <i>Mikuni</i>	 	Awaji Mimpei c. 1830
	Fukui c. 1840	日本 三平 三平	<i>Nippon Awaji</i> Sampei c. 1880
	Chikugo Yanagawa c. 1840		Rissai (Awaji or Tosa) 19th cent.
	Suo Iwakuni (Tada) c. 1770	新納軍二郎	Nü-no Gun-jiro 1850
岩國吉向	Iwakuni		
	Kikko (at Tada) c. 1835	 	Buzen Ho and a spiral mark of the potter Hosho at Agano c. 1800
	Jusan-ken ; mark of Kikko	   	Denko (name of a ware made at Kataru) c. 1856
	Sado Sa-kin saku = made by Sakin. "Kintaro" ware 1800		Izumi Minato c. 1800, and Minato yaki = Minato ware 19th cent.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Izumi Sen-shiu Sakai moto Minato yaki Kichi-ye-mon = Original Minato ware of Kichiyemon at <i>Sakai</i> in Senshiu (i.e. Izumi) 19th cent.		Kii <i>Otokoyama</i> near Nishiyama 1847-66
	Kwan-kei		Nan-ki
	Iwami Nag-ami c. 1840		Nan-ki. <i>Otokoyama</i> = southern <i>Otokoyama</i>
	Iwao (another mark of the same potter)		Seinei. A mark said to have been used by Raku Tanniu in Kii c. 1840
	Kii Kairakuyen sei = made by Kairakuyen. A name given to Eiraku Hozen by Prince Harunori.		Zuishi c. 1790. A ware made at <i>Meppotani</i>
	Kairakuyen sei		Iga Iga c. 1800 (Two forms of the mark)
	Kairakuyen (in a gourd). The factory was in the Kairakuyen park at Nishiyama and was active from 1828-68		Iga yaki = Iga ware c. 1840
			Totei (at <i>Marubashiro</i>) c. 1850

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Nagato <i>Toyō-ura-yama</i> c. 1846 (The factory existed from 1716 onwards)	 	Harima <i>Suma</i> 1800-50 Two forms of the mark
 	Totomi <i>Shidoro</i> 18th and 19th cent.	 	<i>Tozan</i> the hill from which the clay was taken for the factory at <i>Himeji</i> 1826-
	Harima <i>Akashi</i> (1700-1860)		Izumo <i>Zen and Zenshi</i> A family working at <i>Fujina</i> 1750-1860
 	<i>Akashi-ura</i> Asagiri <i>Sohei</i> 19th cent. The Asagiri factory dates from 1700-1830	 	<i>Rakuzan at Matsuyae</i> 1780-1840 <i>Unyei at Fujina</i> c. 1830
 	Wafuken and Maiko (1750-1800)		<i>Izumo Wakayama</i> late 19th cent.
	Hoyen a mark used by <i>Maisen</i> who followed <i>Wafuken</i> c. 1800		Chikuzen <i>Takatori yo</i> = <i>Takatori</i> pottery c. 1770 <i>Ka</i> c. 1780 <i>Yamaka</i> c. 1800 (oven marks see p. 159)

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
 	Chikuzen (Takatori) Ki. c. 1820		<i>Shido</i> Shun-min c. 1780
 高 貞典	Taka (for Takatori) 19th cent.		Shun-min
	Teiten c. 1850		Min
	Soshichi at <i>Hakata</i> 1827	 砥 信 山	Minzan at <i>Shido</i> 1780-1830
	Soshichi		Shinzan c. 1830
 平 賀	Shun (for Shunzan) in <i>Suo</i> c. 1780		Taka (for <i>Taka-</i> <i>matsu</i>) on "Inari- yama" ware 1740-60
 民	Sanuki Shun-min Hiraga c. 1780 (Hiraga Gennai took the name Shun-min)		Yashima at <i>Shido</i> c. 1800
			Yashima c. 1820

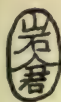
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Sanuki Yashima Rinso tsakuru = Yashima (ware) made by Rinso. 1817		Owari Bizan c. 1800. On "Ofuke" ware
	Yashima		Fuke. Mark on "Ofuke" ware made at Akazu c. 1820
	Yohachi 1810-30		Sobokai 1800
	San yo = Sanuki Pottery c. 1840		Shunu c. 1790
	Tamba Naosaku 1835-60		Shunzan c. 1770
	Owari Owari 19th cent.		Shuntai c. 1830
			Shunyetsu 19th cent.
			Shuntan c. 1800

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Owari Makusa c. 1780		Owari <i>Inuyama</i> 1730 onwards
	Gen (for Gempin) c. 1640		Inuyama (which has the same ideographs as Kenzan) c. 1800
	Gempin on a copy of Gempin ware made c. 1730		
	Chozo (at <i>Tokoname</i>) c. 1830		Yoshiitoyo (at <i>Seto</i>) c. 1780
	Ikko (at <i>Tokoname</i>) c. 1850		Toyohachi (at <i>Nagoya</i>)
	Sobaitei (at <i>Akazu</i> or <i>Kioto</i>) 18th cent.		Toyosuke
	Masaki (at <i>Nagoya</i> and <i>Tokio</i>). c. 1820		Toyoraku (or Horaku)
	Bokuko (style of Masaki) 19th cent.		Toyoraku. Four marks on ware made by Toyosuke at the Horaku factory at <i>Nagoya</i> . c. 1820

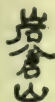
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Owari Bairaku (on Toyosuke ware) c. 1820	 	Yamashiro Ninsei : in a sea the top of which is like a looped curtain (Maku-in)
 	<i>Sasashima</i> (near Nagoya) 1750-1870		<i>Akashi</i> Mark of Seisuke working with Ninsei c. 1680
 	Fuji (marks of the Fujimi family) 1800 onwards		<i>Seikanji</i> (Ninsei worked there c. 1670)
 	Yamashiro Kuchu : on "Takagamine" ware made by Kuchu or Koho c. 1630 : and Ko in a circle (for Koho)		Onike : on ware made at <i>Mizoro</i> early 19th cent.
	Sei (for Ninsei) 17th cent.		Harima : mark of Tsuji Harima 1720-30
 	Kiyo (mark used by Ninsei)	 	Tsuji
	Ninsei		Harima
 	"	 	Fuji (at <i>Kiyomizu</i>) c. 1700
	"		<i>Awata</i> (Kioto) 17th cent. onwards

MARK.

DESCRIPTION.

**Yamashiro**
Iwakura

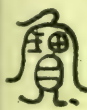
The Kinkozan family worked at Iwakura, moving to Kioto in 1750, where they used the same marks



Iwakurayama



Hozan (family)
17th cent.
onwards
at *Awata*



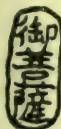
Hozan



Taihei (used by
Hozan c. 1800)



Bu (= ? Bunzo)
18th cent.



Gobosatsu
17th cent.
onwards



Taizan (at
Awata)
1760 onwards



Giozan
1820-50

MARK.

DESCRIPTION.

**Yamashiro**

Kinkozan (at
Iwakura and
Kioto). 17th
cent. onwards



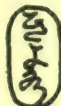
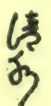
Bizan (at *Awata*)
19th cent.



Tanzan (at
Awata)
1846 —



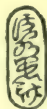
Kozan
c. 1820



Kiyomizu
(17th cent.
onwards)
a district of
Kioto



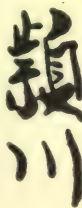
Kiyo
(for *Kiyomizu*)



Kiyomizu
Gusai
19th cent.


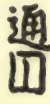

















Kanzan
(at *Kiyomizu*)
1805 onwards



Eisen (at
Kiyomizu)
c. 1760.
An amateur
potter, who made
the first Kioto
porcelain

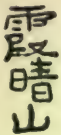











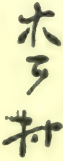

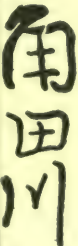



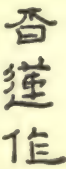
MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Yamashiro Roku. Mark of Rokubei I., at <i>Kiyomizu</i> (1737-99)		Yamashiro Dohachi II. (in a shell)
	Sei in a hexagon. Mark of Rokubei I. and III.		Nina and Ninami: marks of Dohachi II.
	Rokubei I., and Rokubei III. (1820-85)		Kachutei Dohachi sei = made by Dohachi in the Kachu house
	Sei in a double hexagon. Mark of Rokubei II. 1797-c. 1850		Shuhei: at <i>Kiyomizu</i> c. 1810
	Shichibei (1840-60), and Sei in a heptagon: at <i>Kiyomizu</i>		Yosobei I. (at <i>Kiyomizu</i>) c. 1800 Yosobei II. c. 1830
			Yosobei III. c. 1850
	Dohachi (The first Dohachi dates 1737-93: Dohachi II. died 1856: Dohachi III. c. 1840-75 Dohachi IV. 1875-) at <i>Kiyomizu</i>		Tosetsu: at <i>Kiyomizu</i>
	Dohachi		Kitei (at <i>Kiyomizu</i>). Four generations dating from 1790

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Yamashiro Kitei : at <i>Kiyomizu</i> (Kitei = tortoise house)		Yamashiro Tsuyen : at <i>Kiyomizu</i> c. 1800
 	Ki for Kitei		Ippodo c. 1850 on Suminokura's ware
	Tei on a tortoise : mark of Wake Kitei, c. 1850		<i>Arashiyama</i> c. 1830
	A tortoise		Asahitei c. 1840
	Zoroku		Shonsui Gorosuke : at <i>Gojosaku</i> 1840-60
 	Zoroku (mark of Genyemon at <i>Kiyomizu</i>) 1841-		"
	Otani : mark used by Zoroku		Kinsei c. 1800
 	Seifu (at <i>Kiyomizu</i>) : three generations dating from c. 1844		Kosai 1840-50

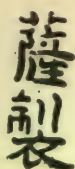



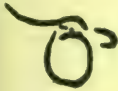

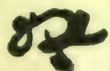
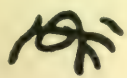


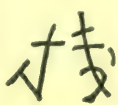

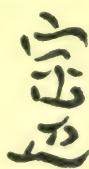



MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Yamashiro Raku. This seal was given to Chojiro, son of the Corean Ameya, by Hideyoshi in 1588. The family have used it since, and the 13th generation is still at work in Kyoto		Yamashiro Ichi-raku (Kyoto) 19th cent.
	Raku (= enjoyment)		Rakuwo (Kyoto) 18th cent.
	Raku		Kagura = mark on Okazaki ware of Raku type, made by Bunzaburo 1850-70
	Seinei : mark of Raku Tanniu c. 1840 (see p. 165)		Kyuraku : mark used by Yasuke (Kyoto), c. 1855
	Other makers of Raku ware at Kyoto Jizan saku = made by Jizan. 19th cent.		Saburo : an early mark used by Kenzan, the celebrated Kyoto potter († 1743)
	Sei-ji, 19th cent.		Kenzan
	Ko-sa-o 18th cent.		"

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
  <p>古器 木米 造觀</p>     	<p>Yamashiro Sandai Kenzan = Kenzan of the 3rd generation. early 19th cent.</p> <p>Mokubei : at <i>Kiyomizu</i> (1767-1833)</p> <p>Koki kwan Mokubei tsukuru = made by Mokubei connoisseur of antique pots</p> <p>Asahi : mark on pottery made at <i>Uji</i> in 17th cent. and revived in 1852</p> <p>Ryozen c. 1810 (10th generation of the Zengoro family) at Kioto</p> <p>Eiraku : mark of Hozen, 11th generation of the Zengoro family 1825-53 (see p. 165)</p> <p>Kahin Shiriu : mark used by Hozen</p> <p>Hozen</p>	       	<p>Yamashiro <i>Omuro</i> : mark used by Wagen (12th generation of the Zengoro family) c. 1853</p> <p>Ouchi-yama Seien : mark used by Zengoro Wagen</p> <p>Tenkaichi Soshiro : mark of Soshiro, of the 4th generation of the Zengoro family c. 1640</p> <p>Marks used by Zenshiro (brother of Wagen) c. 1860</p> <p>The first reads <i>Omuro</i> and the other <i>Toho</i></p> <p><i>Otozwa</i> 17th cent.</p> <p><i>Otozwa</i> and Ken (for Kentei) c. 1850</p>

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
玉亭	Yamashiro Giyoku-tei (<i>Kioto</i>) 18th cent.	錦軒	Yamashiro Kiunken (<i>Kioto</i>) 19th cent.
真書	Makuzu family : 1840 onwards at <i>Makuzu-ga-hara</i> , a district of <i>Kioto</i>	𠂔	Sei
花月	Rengetsu : a woman potter 1830-60, and a 2nd generation 1860-80	𠂔	Shigen late 18th cent.
麓山	Riokozan : mark used by Rengetsu	𠂔	Musashi Kenzan sho = Kenzan wrote it. Kenzan (see p. 174) worked at <i>Iriya, Tokio</i> early 19th cent.
亭子	Rantei c. 1865	𠂔	
𠂔	K'wan-riyo (? <i>Kioto</i>) late 18th cent.	𠂔	Kenya : mark of Miura Kenya in <i>Asakusa</i> 1830-c. 1860
朱山	Shuzan c. 1870	𠂔	
𠂔	Sei shi c. 1872	𠂔	

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
        	<p>Musashi</p> <p>Kaseizan worked near <i>Yotsuya, Yedo</i> c. 1780</p> <p>Rakurakuyen : the garden of the Daimio of Owari in <i>Tokio</i>, where pottery was made 1804-30. Masaki was in charge for a time</p> <p>...</p> <p>Korakuyen : mark of the private kiln of the Prince of Mito, at <i>Tokio</i> 1832</p> <p>Sanrakuyen mark of private kiln of the Duke of Tosa, <i>Tokio</i> 1848</p> <p>Kikko, who came to <i>Yedo</i> in 1855 (see p. 160)</p> <p>Hashimoto Sanjiro : at <i>Imado</i> 19th cent.</p>	         	<p>Musashi</p> <p>Shisei : at <i>Matsuyama</i> 19th cent.</p> <p>Shoson 19th cent.</p> <p>Gosaburo : at <i>Imado</i> c. 1840</p> <p>Sumidagawa : mark used by Kikkutei at <i>Yedo</i> 1810</p> <p>Tamagawa : probably <i>Tokio</i> c. 1850</p> <p>Koren saku = made by Koren: a woman potter of <i>Tokio</i> c. 1878</p>

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Musashi Makuzu Kozan tsukuru (in a gourd) = made by Makuzu Kozan (see p. 176) who moved from Kioto to Yokohama in 1870		Satsuma Satsuma : in ordinary and contracted forms
	Makuzu Kozan (in a gourd)		
	Iwaki Soma. Soma ware was made at <i>Naka- mura</i> , 1631 onwards. It is usually decorated with a prancing horse tethered, the device of the Prince of Soma		Hoju 1780-1800
			Hohei 1820
			Hoyei 1820-40
	Yenzan : mark on <i>Nakamura</i> ware c. 1850		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
        	<p>Satsuma</p> <p>Satsu sei : on <i>Tachino</i> ware c. 1830</p> <p>Tei-ji on netsuke made at ? <i>Kioto</i> 19th cent.</p> <p>Mikawa</p> <p>Kakitsubata (an iris) and Okunisan (honourable pro- vince): marks used on <i>Kusumura</i> ware c. 1840</p> <p>Five examples of Kakihan (hand seals) occasionally used by potters in place of, or accompanying, the ordinary signature. They are mere flourishes made with the brush and do not repre- sent actual characters.</p>	      	<p><i>Miscellaneous</i></p> <p>Toshiro : supposed to be the signature of Kato Shirozaemon or Toshiro, the originator of glazed pottery in Japan in the 13th century</p> <p>Sen-ki : mark on <i>Ohi-machi</i> ware (see p. 162) 19th cent.</p> <p>Jusan-Ken : mark of Kikko at at Osaka and Yedo (see p. 160)</p> <p>Soyen : mark on Raku ware (<i>Kioto</i>) 19th cent.</p> <p>Bunki on Raku ware (<i>Kioto</i>) ? 19th cent.</p> <p>Sensuke seizo = made carefully by Sensuke : on <i>Ota</i> ware c. 1874 made in the prov. Kii</p> <p>Ni-Kō on ware made for sale at the temple of <i>Niko</i> near <i>Tokio</i></p>

JAPANESE PORCELAIN














THE pioneer of Japanese porcelain was Gorodayu Go-Shonsui, who spent five years in China learning the art at Ching-tê-chên. Returning to Japan in 1515 he made blue and white porcelain with imported Chinese materials ; but as he was unable to find the necessary clay in Japan, his success was only temporary and left nothing behind but the knowledge of painting in blue under a glaze. The requisite materials, however, were discovered in the province of Hizen by a Corean named Risampeï, about the year 1605, and forty years later two potters named Tokuemmon and Kakiemon, with some help from a Chinese, developed the art of painting in enamel colours. A flourishing industry now sprang up in the village of Arita and its neighbourhood, and much of the ware found its way to Europe on Dutch ships trading with Imari, the sea-port of the Arita district. This "Old Japan" porcelain falls roughly into two classes : (1) a fine white ware with delicate and sparse decoration of floral sprays, birds, and animals in brilliant enamels, blue, manganese-purple, green, and red—commonly called Kakiemon ware ; and (2) a heavier, greyer porcelain with crowded ornaments chiefly in dark impure blue, soft Indian red, and gold, obviously made for export, and commonly called Old Imari ware. Two other factories in the province of Hizen were celebrated in the eighteenth and the first half of the nineteenth centuries ; the one at Okawaji, under the patronage of the feudal chief of Nabeshima, and the other at Mikawaji, taken under the protection of the chief of Hirado in 1751. The Hirado porcelain was the finest made in Japan ; and the best specimens were painted in a pale but pure blue of great delicacy, a favourite subject being boys playing under an ancient pine, the number of boys, seven, five, or three, indicating the quality of the piece.




In 1660 Goto Saijō, a native of the province of Kaga, set out to discover the secrets of the Arita potters, and from his return in 1664 dates the growth of a flourishing industry at Kutani-mura and its neighbouring villages. Kaga porcelain was chiefly noted for its rich enamels—blue, green, purple, and red—either painted in the Arita style or laid on in broad washes over formal designs pencilled in black. In the nineteenth century a specialty was made of decoration in red and gold, which has come to be regarded as typical of Kaga ware.

The Kioto potters did not turn their attention to porcelain till the end of the eighteenth century. Eisen was the first and he was followed by Mokubei, Rokubei, Eiraku, Dohachi, and a number of other clever potters. The Seto factories, destined to be the most productive in Japan, owe their knowledge of porcelain-making to Kato Tamikichi, who penetrated the secrets of the Arita potters in the first decade of the nineteenth century.

Chinese influence is almost always apparent in Japanese porcelain, and the early wares, if marked at all, usually display a Chinese date,¹ symbol, or mark of commendation. Moreover, the better factories were directly under the patronage of a feudal chief who did not permit the workmen's names to appear on the wares. Thus it is not till the nineteenth century that true potter's marks are common on Japanese porcelain; and much of the older wares have no mark at all. Marks beginning with the words "*Dai Nippon*" (see p. 186) may be safely regarded as of nineteenth-century date.

¹Such as the *nienhao* of the Ch'êng Hua (Jap. Seika), Chia Ching (Jap. Ka-sei), Wan Li (Jap. Man-reki), Ch'ien Lung (Jap. Ken-riu) for which see p. 135.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
開文 化明	Bun-mei Kai-k'wa = enlightenment and civilisation : on <i>Seto</i> ware c. 1860		On Arita porcelain
	Hô = precious : on Arita porcelain c. 1700		Fuku = happiness (common on Kaga porcelain)
	Hô tei no takara = a gem among precious vessels. on Arita ware 18th cent.		..
	Kin (gold) : on Okawaji ware 18th cent.		Jiu = long life
	Ka = happiness		..
	Roku = emolument : on Hirado ware 18th cent.		Doubtful seal mark on Kaga porcelain early 18th cent.
	? Fu wan chih = made by Fu-wan. on Arita ware c. 1800 Fu wan = ten thousand blessings		Doubtful seal. mark on Kaga ware 17th cent.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
	Doubtful seal mark : Arita porcelain ? 18th cent.		Flower in red, and mark of the Dresden collection incised Arita porcelain 17th cent.
	Sei = made (to order) : on Kaga porcelain 18th cent.		Leaf mark copied from the Chinese
	Ornamental seal mark on Arita porcelain 18th cent.		fungus mark : copied from the Chinese
玩元	Gwan = a trinket. <i>Kameyama</i> ware early 19th cent.		Fungus mark
清元	Seigen = pure trinket. <i>Seto</i> ware 19th cent.	右田	Hizen
長春 富貴	Fu ki cho shun = Riches, honour and eternal spring !	田	Arita
	Swastika or fylfot symbol : the Chinese wan = ten thousand		Nishina Arita ware 19th cent.
	Five-leaved flower in red on Arita porcelain 17th cent.		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<p>肥前宮</p> <p>年太庵</p> <p>日肥山肥前</p> <p>喜三製深川製辻製信甫造</p> <p>多木庵</p> <p>喜三製</p>	<p>Hizen</p> <p>Hizen Kuwan Yo Nembokuan Kizo sei = made by Nembokuan Kizo in the Hizen government kiln. Arita 19th cent.</p> <p>Nembokuan Kizo tsukuru = made by Nembokuan Kizo</p> <p>Nichi Hizen Fukagawa tsukuru = made by Fukagawa in Hizen. Arita late 19th cent.</p> <p>Hizen Kuwan Tsuji tsukuru = made by Tsuji in the Hizen government (kiln). late 19th cent.</p> <p>Hichoza Shimpo tsukuru = made by Hichoza Shimpo. Arita 19th cent.</p> <p>Kozan sho = written by Kozan. ? <i>Okawaji</i> 18th cent.</p>	<p>肥前山森力造</p> <p>三川内</p> <p>平戸</p> <p>制衣</p> <p>正</p> <p>藏春亭</p> <p>三保製</p>  	<p>Hizen</p> <p>Hizen <i>Sarayama</i>. late 19th cent.</p> <p>Mikawaji Mori Chikara tsukuru = made by Mori Chikara at <i>Mikawaji</i>. late 19th cent.</p> <p>Hirato sei = made at Hirato (on <i>Mikawaji</i> ware)</p> <p>Masa-ichi : a netsuke maker : <i>Mikawaji</i> 19th cent.</p> <p>Zôshun tei Sampo sei = made by Sampo at the Zôshun hall <i>Mikawaji</i> c. 1830</p> <p>Kushide (comb pattern) on the foot rim of Nabeshima ware made at <i>Okawaji</i> 18th and 19th cent.</p> <p>Hako sei = made at <i>Hakodate</i> c. 1850</p>



MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<p>五良大甫 吳祥瑞造</p> <p>倣余祖先祥瑞 五良大甫所製</p> <p>龜山製</p> <p>姫路製</p> <p>播陽 東山</p>	<p>Hizen Gorodayu Go Shonsui tsukuru = made by Gorodayu Go Shonsui. This potter was the originator of Japanese porcelain in the 16th cent.: imitations of his ware are common</p> <p>Narau waga zosen Shonsui Gorodayu tokoro sei = made in imitation of my ancestor Shonsui Gorodayu</p> <p>Kameyama sei = made at Kameyama 1803-46</p> <p>Harima Himeji sei = made at Himeji (see p. 166) c. 1826</p> <p>Banyo Tozan. Tozan is the mountain where the material was mined for Himeji ware</p>	<p>櫻才子</p> <p>九谷造</p> <p>大日本</p>    <p>珍道 玩介</p>	<p>Settsu Sakurai no Sato = Sakurai in Sato 19th cent. (see p. 160)</p> <p>Kaga Kutani. Dai Nippon Kutani sei = made at Kutani in Great Japan. 19th cent.</p> <p>Tozan no in = seal of Tozan. Kutani 19th cent.</p> <p>Kutani Shiozo. late 19th cent.</p> <p>Dosuke chin gwan = precious trinket of Dosuke. Kaga ware 18th cent.</p>

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
<p>京都 永樂造 大日本 華中亭 道義 平安園 主人 堯主 堯主 堯主</p>	<p>Yamashiro</p> <p>Kioto</p> <p>Dai Nippon Eiraku tsukuru = made by Eiraku in Great Japan. Mark of Eiraku I. early 19th cent. and Eiraku III. late 19th cent. (see p. 175)</p> <p>Kachu tei Dohachi = made by Dohachi in the Kachu house. <i>Kioto</i> c. 1840</p> <p>Heian toko Rokubei sei = made by Rokubei the Heian potter. Heian is an old name for Kioto. early 19th cent. (see p. 172)</p> <p>Yaki nushi Sosendo = the potter Sosendo. <i>Seto</i> c. 1840</p>	<p>不永肉 清蘭亭 玩亭 亭亭 龜 造之 真永造</p>	<p>Yamashiro</p> <p>Heian toko Rantei seizo = carefully made by Rantei the Kioto potter. early 19th cent.</p> <p>Rantei sei gwan = pure trinket of Rantei</p> <p>Rantei</p> <p>Kisui seizo = made by Kisui. <i>Kioto</i> late 19th cent.</p> <p>Shimbei tsukuro = made by Shimbei ? <i>Seto</i> 19th cent.</p>

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
 大日本 香齋製	Yamashiro Kiyen tsukuru =made by Kiyen. (incised). <i>Kioto</i> 19th cent.	幹山 清製	Yamashiro Kanzan sei sei = carefully made by Kanzan. <i>Kioto</i> 19th cent.
 大日本 清風造	Dai Nippon Kosai tsukuru = made by Kosai in Great Japan. <i>Kioto</i> c. 1850	幹山 欽製	Kanzan kin sei =respectfully made by Kanzan
 大日本 清風造	Kosai	眞葛窯 香山造	Makuzu Kozan tsukuru = made by Makuzu Kozan. <i>Kioto</i> 1851-
 大日本 清風造	Dai Nippon Seifu tsukuru = made by Seifu in Great Japan. <i>Kioto</i> 19th cent.	眞葛造 不二審	Fuji yo Makuzu tsukuru = made at the Fuji kiln of <i>Makuzu</i> . Makuzu is here the district of <i>Kioto</i> . early 19th cent.
 大日本 清風造	Seifu tsukuru	復春軒 玉清製	Fuku shun ken Giyokusei tsukuru = made by Giyokosei in the Fukushima garden <i>Kioto</i> late 19th cent.
尾形 周平 左平 製	Ogata Shuhei. <i>Kioto</i> . c. 1810 Sahei seizo =made by Sahei. mark* of Zoroku (<i>Kioto</i>) 19th cent.	路起氏	= Roki, maker. <i>Kioto</i> 19th cent.

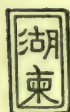
MARK.

DESCRIPTION.

MARK.

DESCRIPTION.

嘉永元年
南紀男山製



鳴鳳

御東
身持
一
降

名古屋

Kii

Kayei g'wan
nen Nanki
Otokoyama sei
= made at
Otokoyama, in
southern (Kii)
in the first year
of Kayei
(i.e. 1848)
(see p. 158)

Omi

Koto = east of
the lake (i.e.
lake *Biwa*).
early 19th cent.
(see p. 161)

Meiho : a
signature on
Koto ware

Koto Jinenan ji
= vessel of
Jinenan of *Koto*

Owari

Nagoya
19th cent.

大日本尾張
瀬戸製

加藤勘四郎
訃

川本
拵吉

Owari


Dai Nippon Seto
sei = made at *Seto*
in Great Japan
19th cent.

Owari

Kato Kanshiro.
Seto
late 19th cent.

Seal mark on
Seto ware
19th cent.

Kawamoto
Masukichi. *Seto*
late 19th cent.

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
 奇陶軒 北半製 五助製	Owari San-han. <i>Seto</i> late 19th cent. Kito ken Hokuhan tsukuru = made by Hokuhan at the Kito (curious pottery) house. <i>Seto</i> late 19th cent. Seikan yen Goho sei = made by Goho in the Seikan garden. <i>Seto</i> late 19th cent.	五助製 陶玉園 加藤 日本 美濃 國 大和	Mino Togi yokuyen Gosuke sei = made by Gosuke in the Togi yoku garden. 19th cent. Nippon Mino kuni Kato Gosuke sei = made by Kato Gosuke in the province of Mino, Japan Yamato sei = made at <i>Yamato</i> on eggshell porcelain 19th cent.
 	Mark on ? Korakuyen, or Mito, ware made at <i>Tokio</i> with <i>Seto</i> materials 1832 (see p. 177) A tortoise : on <i>Seto</i> ware 19th cent.	賀集三平 日本 淡路	Awaji Nippon <i>Awaji</i> Kashiu Sampei. late 19th cent.
大日本 羊人製 園陶玉	Mino Togi yoku yen sei = made in the Togi yoku (jade pottery) garden <i>Mino</i> . 19th cent.		

MARK.	DESCRIPTION.	MARK.	DESCRIPTION.
瓢 池 園 画 日 本 東 京 於 香 蘭 社 西 山 製 七 寶 會 社	<p>Nippon Tokio Hyochiyen gua = painted at the Hyochi garden <i>Tokio.</i> On Arita ware painted at Tokio. 19th cent.</p> <p>Oite Koransha Seizan sei = made by Seizan of the Koransha (company). <i>Mikawaji</i> late 19th cent.</p> <p>Shippo Kuwaisha. mark of the Shippo Company <i>Owari</i> late 19th cent.</p>		<p>Nippon Tokio Kinshosha tsukuru = made by the Kinsho Company at <i>Tokio</i> in Japan. late 19th cent.</p>

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